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Thursday Evening, November 24, at 8.30
Saturday Afternoon, November 26, at 2.30

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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THURSDAY EVENING, NOVEMBER 24

AT 8.30

PROGRAMME

Weber . . . . . Overture to "Euryanthe"

Bach . . . . . Two Choral Preludes, Orchestrated by Arnold Schönberg

I. "Schmücke Dich, O Liebe Seele."
II. "Komm, Gott, Schöpfer, Heiliger Geist."

Malipiero . . . "La Cimarosiana." Five Orchestral Pieces by Cimarosa (Re-orchestrated by Malipiero)

I. Andante grazioso.
II. Allegro moderato.
III. Non troppo mosso.
IV. Larghetto.
V. Allegro vivace.

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Lever du Jour — Pantomime — Danse Générale

Beethoven . . . . Symphony No. 7, in A major, Op. 92

I. Poco sostenuto; Vivace.
II. Allegretto.
III. Presto; Assai meno presto: Tempo primo.
IV. Allegro con brio.

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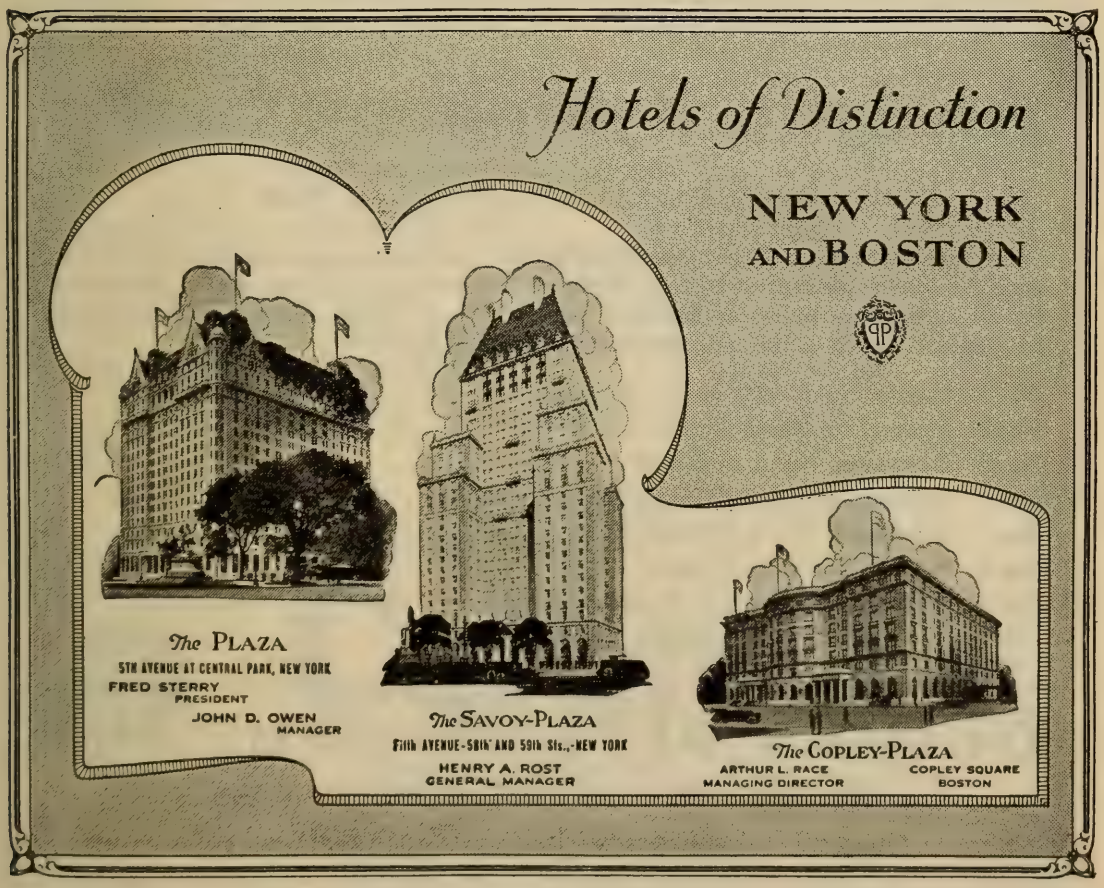
OVERTURE TO "EURYANTHE" . . . . . CARL MARIA VON WEBER

(Born at Eutin, in the grand duchy of Oldenburg, December 18, 1786; died at London, June 5, 1826)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by Weber, was produced at the Kärnthnerthor Court Opera Theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

As soon as the text of the first act was ready (December 15, 1821), Weber began to compose the music. He wrote a large portion of the opera at Hosterwitz. The opera was completed without the overture on August 29, 1823. Weber began to compose the overture on September 1, 1823, and completed it at Vienna on October 19 of that year. He scored te overture at Vienna, October 16–19, 1823.

Weber wrote to his wife on the day after the first performance, "My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant that one could imagine. There was no end to it. At last I gave the signal for the beginning. Stillness of death. The overture was applauded madly; there was a demand for



a repetition; but I went ahead, so that the performance might not be too long drawn out." Max Maria von Weber, in the life of his father, gives a somewhat different account. A grotesque incident occurred immediately before the performance. There was a tumult in the parterre of the opera-house. There was laughing, screaming, cursing. A fat, carelessly dressed woman, with a crushed hat and a shawl hanging from her shoulders, was going from seat to seat, screaming out: "Make room for me! I am the poetess, I am the poetess!" It was Mme. von Chezy, who had forgotten to bring her ticket and was thus heroically attempting to find her seat. The laughter turned into applause when Weber appeared in the orchestra, and the applause continued until the signal for beginning was given. "The performance of the overture," says Max von Weber, "was not worthy of the usually excellent orchestra; indeed, it was far inferior to that at the dress rehearsal. Perhaps the players were too anxious to do well, or, and this is more probable, perhaps the fault was in the lack of sufficient rehearsal. The ensemble was faulty,—in some places the violins actually played false,—and, although a repetition was demanded by some, the impression made by the poetic composition was not to be compared with that made later in Berlin, Dresden, and the Gewandhaus concert in Leipsic." Yet Max von Weber says later that Count Brühl wrote the composer, January 18, 1824, that the overture played for the first time in Berlin in a concert by F. L. Seidel hardly made any impression at all. To this Weber answered, January 23: "That the overture failed is naturally very unpleasant for me. It must have been wholly

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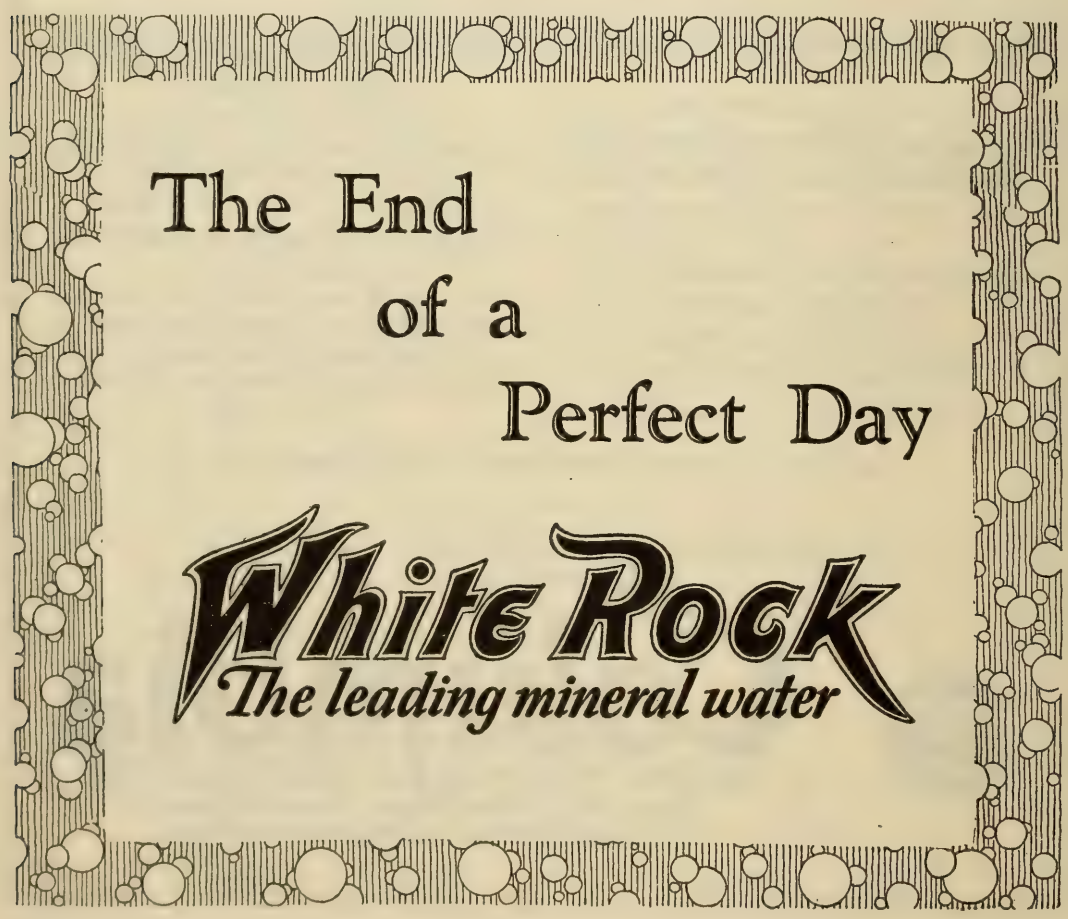
misplayed, which I am led to believe from the remarks about its difficulty. The Vienna orchestra, which is in no way as good as that of Berlin, performed it *prima vista* without any jar to my satisfaction, and, as it seemed, with effect."

* * *

The overture begins E-flat, Allegro marcato, con molto fuoco, 4-4, though the half-note is the metronomic standard indicated by Weber. After eight measures of an impetuous and brilliant exordium the first theme is announced by wind instruments in full harmony, and it is derived from Adolar's phrase: "Ich bau' auf Gott und meine Euryanth'" (act i., No. 4). The original tonality is preserved. This theme is developed brilliantly until, after a crashing chord, B-flat, of full orchestra and vigorous drum-beats, a transitional phrase for violoncellos leads to the second theme, which is of a tender nature. Sung by the first violins over sustained harmony in the other strings, this theme is associated in the opera with the words, "O Seligkeit, dich fass' ich kaum!" from Adolar's air, "Wehen mir Lüfte Ruh'" (act ii., No. 12). The measures of the exordium return, there is a strong climax, and then after a long organ-point there is silence.

The succeeding short Largo, charged with mystery, refers to Eglantine's vision of Emma's ghost and to the fatal ring. Eglantine has taken refuge in the castle of Nevers and won the affection of Euryanthe, who tells her the tragic story of Emma and her betrothed, Udo; for the ghost of Emma, sister of Adolar, had ap-



peared to Euryanthe and told her that Udo had been her faithful lover. He fell in battle. As life was to her then worthless, she took poison from a ring, and was thereby separated from Udo; a wretched ghost, she was doomed to wander by night until the ring should be wet with the tears shed by an innnocent maiden in her time of danger and extreme need (act i., No. 6). Eglantine steals the ring from the sepulchre. She gives it to Lysiart, who shows it to the court, swearing that he had received it from Euryanthe, false to Adolar. The music is also heard in part in act iii. (No. 23), where Eglantine, about to marry Lysiart, sees in the madness of sudden remorse the ghost of Emma, and soon after reveals the treachery.

In "Euryanthe," as in the old story of Gérard de Nevers, in the tale told by Boccaccio, and in "Cymbeline," a wager is made over a woman's chastity. In each story the boasting lover or husband is easily persuaded to jealousy and revenge by the villain bragging of favors granted to him.

Weber wished the curtain to rise at this episode in the overture, that there might be a "pantomimic prologue": "Stage. The interior of Emma's tomb; a statue of her kneeling near her coffin, over which is a canopy in the style of the twelfth century; Euryanthe praying by the coffin; Emma's ghost as a suppliant glides by; Eglantine as an eavesdropper." There was talk also of a scene just before the close of the opera in which the ghosts of the united Emma and Udo should appear. Neither the stage manager nor the eccentric poet was willing to introduce such "sensational effects" in a serious opera. Yet the experiment was tried, and it is said with success, at Berlin in the Thirties and at Dessau.

Jules Benedict declared that the Largo episode was not intended by Weber for the overture; that the overture was originally only a fiery allegro without a contrast in tempo, an overture after the manner of Weber's "Beherrscher der Geister," also known as overture "zu Rübezahl" (1811). The old orchestral parts at Vienna show no such change, neither does the original sketch. For a dis-

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cussion of the point whether the Largo was inserted just before the dress rehearsal and only for the sake of the "pantomimic prologue" see F. W. Jähns's "Carl Maria von Weber," pp. 365, 366 (Berlin, 1871).

Eight violins, muted, play sustained and unearthly harmonies pianissimo; violas soon enter beneath them with a subdued tremolo.

Violoncellos and basses, tempo primo, assai moderato, begin softly an inversion of the first theme of the wind instruments in the first part of the overture. This fugato constitutes the free fantasia. There is a return to the exordium, tempo primo, at first in C major, then in E-flat. The second theme reappears fortissimo, and there is a jubilant coda.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings. The opera is dedicated to His Majesty the Emperor of Austria.

Two Choral Preludes: "Schmücke Dich, O Liebe Seele," and "Komm, Gott, Schöpfer, Heiliger Geist"
Johann Sebastian Bach (Orchestrated by Arnold Schönberg)

(Bach born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750. Schönberg born at Vienna, September 13, 1874; now living)

Schönberg, in the summer of 1922, orchestrated these chorals at the suggestion of Josef Stransky, who was then the conductor of the Philharmonic Society of New York. In the transcription there are hardly any textual additions, but the score calls for two piccolos, two flutes, two oboes, two English horns, two E-flat clarinets, two bass clarinets, two bassoons, two double-bassoons, four horns, four trumpets, four trombones, bass tuba, kettledrums, cymbals, triangle, Glockenspiel, celesta, two harps, and the usual strings. The transcriptions were played for the first time in December, 1922, by the Philharmonic Society, led by Mr. Stransky.

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"Schmücke Dich" is the Choral Prelude No. 49 in the Peters Edition of Bach's organ music, Vol. VII. The tune was composed by Johann Crüger (1598–1662). The choral is based on Johann Franck's Eucharistic Hymn.

Schumann heard Mendelssohn play this prelude in the St. Thomas Church, Leipsic, for a fund to raise a monument in memory of Bach, and Schumann wrote that it seemed as though "around the *cantus firmus* hung winding wreaths of golden leaves, and such blissfulness was breathed from within it, that you yourself avowed that if life was bereft of all hope and faith, this one Chorale would renew them for you. I was silent and went away dazed into God's acre, feeling acutely pained that I could lay no flower on his urn."

"Komm, Gott, Schöpfer" is No. 35 in Volume 7 of the Peters Edition. The melody is Luther's "Whitsuntide Hymn"; words and music derived from the Latin, "Veni, Creator Spiritus."

"La Cimarosiana," Five Orchestral Pieces by Cimarosa Re-orchestrated by Francesco Malipiero

(Domenicho Cimarosa, born at Aversa (Naples), on December 17, 1749; died at Venice, January 11, 1801. Malipiero born at Venice on March 18, 1882; now living)

These little pieces, which require no analysis, completed at Parma, May 28, 1921, were published in 1927, but they must have been known publicly before that; for the publishers, J. W. Chester, Ltd., announced in January, 1923, that the orchestral material could be hired for performance, and Eric Blom had arranged the Suite for the piano; furthermore, Sir Dan Godfrey brought out the Suite at Bournemouth on January 14, 1924, and the Suite was broadcast in English towns in 1926.

There is no note in the score concerning the source of the movements. The publishers stated in 1923 that these orchestral fragments were discovered among some old manuscripts in the library of the Naples Conservatory of Music; two of them were taken from

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a forgotten cantata. "Three of the movements have been found in a piano arrangement only, while the other two are scored for strings and one clarinet. Malipiero's orchestration is carried out in the spirit of eighteenth century Italian orchestral music."

The score calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, bass drum, tambourine, castanets, and the usual strings.

Cimarosa, most deservedly popular in his day, one of the greatest of Italian musicians, wrote nearly ninety operas, of which "Il Matrimonio Segreto" was played throughout Europe, and heard with pleasure only a short time ago in Italy.

This Suite is not to be confounded with the ballet "Cimarosiana," performed by the Ballet Russe in London in November, 1924, and June, 1925.

* * *

Cimarosa, the son of a stone mason, was fatherless at an early age. (The father fell from a high scaffold, when working.) His mother, a washerwoman, sent him to a free school for the poor, maintained by Franciscan monks. Father Polcans taught the boy Latin and music, and in 1761 gained admission for him in the Conservatory of Holy Maria of Loreto. Manna and Sacchini gave him vocal lessons; Fenaroli taught him harmony and counterpoint; Piccini, the art of writing for the opera house. Having studied at the Conservatory for eleven years, he wrote his first opera "Le Stravaganze del Conte," produced at the Fiorenti Theatre in 1772. In 1777, in one of his operas he introduced trios and quartets for the dramatic action. He produced opera after opera in Naples and Rome, and other Italian cities. His fame spread throughout Europe, until he was invited to St. Petersburg (now Leningrad). Stopping at Florence, Vienna, Cracow, honored in these cities by public and potentates, he arrived at Leningrad in 1789. There he composed operas, cantatas, and, it is said, during his three years about five hundred pieces for the Court and the nobility. The climate proved too severe for his health. In 1792 he went to Vienna, where he wrote his masterpiece, "Il Matrimonio Segreto." He had in less than seven years written nearly seventy dramatic works, besides a great quantity of other compositions. He returned to Naples, went to Rome, thence to Venice, where he died.

He had taken part in the Neapolitan Revolution. There was a story that he was poisoned or strangled by order of Queen Caroline. The Neapolitan Court felt obliged to deny officially the rumor.

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He was excessively fat, but his face was handsome, and he was an agreeable, witty companion. His first wife died in giving him a son; his second wife died the day after she had given him twins.

As a revolutionary, he was imprisoned in 1798 and condemned to death. He was pardoned and set free by King Ferdinand.

No composer of operas in his day was more popular with audiences, or respected more by musicians. Readers of Stendhal will remember his enthusiasm over Cimarosa's operas.

*
* *

Overtures by Cimarosa were played at Philadelphia in 1794 ("Fanatico Burlato"); at Charleston, S.C., in 1799. An aria by Cimarosa was sung at Philadelphia in 1797.

His opera "Il Matrimonio Segreto" (libretto by Giovanni Bertati) was performed at the National Theatre, New York, by the Rivafiroli Opera Troupe on January 4, 1834: with Rosina Fanti, Louisa Bordogni, Signora Marozzi, and Orlandini in leading rôles. The opera, founded on Coleman and Garrick's "Clandestine Marriage"* (Drury Lane, London, 1766), was performed at the Chestnut Street Theatre, Philadelphia, by the same company on April 17, 1834.

*
* *

These works by Malipiero have been performed in Boston at the regular concerts of the Boston Symphony Orchestra:

1919, April 4, "The Pauses of Silence";

1920, March 5, "The Pauses of Silence"; December 23, "Impressioni dal Vero," Suite No. 1.

"Daphnis et Chloé"—Ballet in one act—Orchestral Fragments Second Series:—"Daybreak," "Pantomime," "General Dance."

Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living)

Ravel composed his ballet "Daphnis and Chloe" in 1910, expecting that it would be performed by the Russian Ballet at Paris in 1911,

*It is said that the dramatists took the idea from Hogarth's "Marriage à la Mode" and Townley's farce, "False Concord" (Covent Garden, 1764). "The Clandestine Marriage" was revived in London in 1840 and 1903.

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but it was not performed until 1912—June 8, according to the *Annales du Théâtre,* June 5, 7, 8 and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, Glockenspiel, two harps, strings (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants engraved for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:—

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the Nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,† whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

* * *

The scenario of the ballet was derived by Michael Fokine from the

*It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire.* Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour.*

†John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland, about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). 'O nuit d'été! maladie inconnue, que tu nous fais mal!"—P. H.

charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

SYMPHONY, A MAJOR, NO. 7, OP. 92 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The first sketches of this symphony were probably made before 1811 or even 1810.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12.

The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A blundering binder cut the paper so that only the first line of the *M* is to be seen. There has, therefore, been a dispute whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert at Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three Equale for trombones, the sonata in G major for pianoforte and violin, Op. 96, and some of the Irish and Welsh melodies for Thomson.

The score of the Symphony was dedicated to the Count Moritz von

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Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexievna of All the Russias.

The Seventh and Eighth Symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna on April 20, 1813. Beethoven in the same month vainly endeavored to produce them at a concert. The first performance of the Seventh was at Vienna in the large hall of the University, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder. Overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."*

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, who looked after the "cannon" in "Wellington's Sieg"; the young Meyerbeer, who beat a bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was one of the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria."

This benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear the soft passages.

*For a full account of the bitter quarrel between Beethoven and Mälzel over the "Schlacht Symphonie," see "Beethoven's Letters" edited by Dr. A. C. Kalischer (London, 1909), Vol. I, pp. 322–326. The two were afterwards reconciled.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake: the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public use and thus fulfilling the ardent vow made by me long ago of putting the fruits of my labor on the altar of the country."

The symphony was repeated in Vienna on February 27, 1814. On November 29 of that year it was performed with a new cantata, "Der glorreiche Augenblick," composed in honor of the Congress at Vienna and "Wellington's Sieg." The Empress of Austria, the Tsarina of Russia, the Queen of Prussia, were in the great audience. The concert was repeated for Beethoven's benefit on December 2, but the hall was half empty.

***

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an Introduction, poco sostenuto, A major, 4-4. The main body is Allegretto, A minor, 2-4.

II. Allegretto, A minor, 2-4.

III. Presto, F major, 3-4.*

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to M. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—"unbuttoned joy," as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song."

*Alexander Siloti, the Russian pianist and conductor, contributed an article to the *Signale* of September 17, 1913, in which he argued that this whole Scherzo should be considered as being in 6-4 instead of 3-4.

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PROGRAMME

Haydn . . . . Symphony in G major (Breitkopf and Härtel No. 13)

I. Adagio; Allegro.
II. Largo.
III. Menuetto; Trio.
IV. Finale: Allegro con spirito.

Loeffler . . . . A Pagan Poem (after Virgil) for Orchestra, Pianoforte, English Horn, and Three Trumpets Obbligati, Op. 14

Piano: Bernard Zighera
English Horn: Louis Speyer

Martinŭ . . . . "La Bagarre" ("The Tumult"), Allegro for Orchestra

(First time in New York)

Honegger . . . . Incidental Music to D'Annunzio's "Fedra"

Prelude to Act II — Imprécation à Thesée

Stravinsky . . . Orchestral Suite from the Ballet, "Petrouchka"

Russian Dance — Petrouchka — Grand Carnival — Nurses' Dance — The Bear and the Peasant playing a Hand Organ — The Merchant and the Gypsies — The Dance of the Coachmen and Grooms — The Masqueraders.

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SYMPHONY IN G MAJOR (B. & H. No. 13) . . . . JOSEPH HAYDN

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809)

Haydn wrote a set of six symphonies for a society in Paris known as the "Concert de la Loge Olympique." They were ordered in 1784, when Haydn was living at Esterház. Composed in the course of the years 1784–89, they are in C, G minor, E-flat, B-flat, D, A. No. 1, in C, has been entitled "The Bear"; No. 2, in G minor, has been entitled "The Hen"; and No. 4, in B-flat, is known as "The Queen of France." The symphony played at this concert is the first of a second set, of which five were composed in 1787, 1788, 1790. If the sixth was written, it cannot now be identified. This one in G major was written in 1787, and is "Letter V" in the catalogue of the London Philharmonic Society, No. 13 in the edition of Breitkopf & Härtel, No. 8 in that of Peters, No. 29 in that of Sieber, No. 58 in the list of copied scores of Haydn's symphonies in the library of the Paris Conservatory of Music.

A PAGAN POEM (AFTER VIRGIL), OP. 14, COMPOSED FOR ORCHESTRA, PIANOFORTE, ENGLISH HORN, AND THREE TRUMPETS OBBLIGATI

CHARLES MARTIN LOEFFLER

(Born at Mühlhausen (Alsace), January 30, 1861; now living at Medfield, Mass.)

This poem, dedicated to the memory of Gustave Schirmer, was written originally in 1901 for performance as chamber music and for these instruments,—pianoforte, two flutes, oboe, clarinet, English horn, two horns, three trumpets behind the scenes, viola, and double-bass. It was afterwards arranged for two pianos and

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three trumpets, and performed at the house of Mrs. John L. Gardner, in Boston, April 13, 1903, with Messrs. Proctor and Gebhard as pianists.

In 1905 and 1906 the work was remoulded and treated much more symphonically. A transcription for two pianofortes and three trumpets was made by the composer. This transcription was played at the house of Charles S. Bird, East Walpole, Mass., October 29, 1907, when Messrs. Gebhard and Fox were the pianists.

The poem is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, four trumpets, three trombones, bass tuba, a set of three kettledrums, antique cymbals, tam-tam, harp, pianoforte, strings.

The first public performance was by the Boston Symphony Orchestra in Boston on November 23, 1927, Mr. Gebhard pianist; the second performance by this orchestra in Boston was on March 14, 1908; the third was on March 8, 1913: Piano, Mr. Gebhard; English horn, Mr. Longy; trumpets, Messrs. Kloepfel, Mann, and Merrill; the fourth on February 8, 1924, piano, Mr. Motte-Lacroix; English horn, Mr. Speyer; fifth on October 21, 1927.

* * *

This tone poem was suggested to Mr. Loeffler by certain verses in the eighth Eclogue of Virgil, which is sometimes known as "Pharmaceutria" (the Sorceress). The Eclogue, dedicated to Pollio, was written probably in 39 B.C. It consists of two love songs, that of Damon and that of Alphesibœus. Each song has ten parts, and these parts are divided by a recurring burden or refrain. Alphesibœus tells of the love incantation of a Thessalian girl, who by the aid of magical spells endeavors to bring back to her cottage her truant lover, Daphnis. Virgil helped himself freely here from the second Idyll of Theocritus, "The Sorceress," in which Simaetha, a Syracuse maiden of middle rank, weaves spells to regain the love of Delphis.

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The lines of Virgil that appealed particularly to Mr. Loeffler are these* :—

"Fetch water forth, and twine the altars here with the soft fillet, and burn resinous twigs and make frankincense, that I may try by magic rites to turn my lover's sense from sanity; nothing is wanting now but the songs.

"Draw from the city, my songs, draw Daphnis home.

"Songs have might, even, to draw down the moon from heaven: with songs Circe transformed the crew of Ulysses; by singing the cold snake is burst asunder in the meadows.

"Draw from the city, my songs, draw Daphnis home.

"Threefold first I twine about thee these diverse triple-hued threads, and thrice round these altars I draw thine image: an odd number is the gods' delight.†

"Draw from the city, my songs, draw Daphnis home.

"Tie the threefold colors in three knots, Amaryllis, but tie them; and say, 'I tie Venus' bands.'

"Draw from the city, my songs, draw Daphnis home.

"As this clay stiffens and as this wax softens in one and the selfsame fire, so let Daphnis do for love of me. Sprinkle barley meal and kindle the brittle bay twigs with bitumen. Cruel Daphnis burns me; I burn this bay at Daphnis.‡

"Draw from the city, my songs, draw Daphnis home.

"These herbs and these poisons, gathered in Pontus, Moeris himself gave me; in Pontus they grow thickest. By their might I have often seen Moeris become a wolf and plunge into the forest, often seen him call up souls from their deep graves and transplant the harvests to where they were not sown.

"Draw from the city, my songs, draw Daphnis home.

"Fetch ashes, Amaryllis, out of doors, and fling them across thy head into the running brook; and look not back. With these I will assail Daphnis; nothing cares he for gods, nothing for songs.

"Draw from the city, my songs, draw Daphnis home.

"See! the embers on the altar have caught with a flickering flame, themselves, of their own accord, while I delay to fetch them. Be it for good! Something there is for sure; and Hylax barks in the doorway. May we believe? or do lovers fashion dreams of their own?

"Forbear: from the city—forbear now, my songs—Daphnis comes."

*Translation into English prose by F. W. Mackail (London, 1889).

†"While the sorceress utters these words, she is supposed to throw a true-lover's knot, by three threads of different colors, over the image of Daphnis, which she then carries round the altar. The number three was a sacred and a perfect one, as we see by many of the arrangements of husbandmen, priests, soldiers (in measuring the breadth of a fosse), medical men, etc., etc.,"—Dr. Archibald Hamilton Bryce—"Eclogues and Georgics" of Virgil.

‡Compare Theocritus: "As I melt this wax by the help of the goddess, so may Myndian Delphis be presently wasted by love: and as this brazen wheel is whirled round, so may that man be whirled about by the influence of Aphrodite at my doors. Wheel, draw thou that man to my house!" See also Ovid, Met. III., 487 *et seq.*, Horace, Serm. I., 8: Tibullus, I., 2.

"The sorceress is supposed by some to have two images on which she is operating; or by others, *one*, part of which is of clay, and the other of wax. An image of this latter kind would better represent an individual and a state; the hardening clay signifying the growing dislike of Daphnis to all other women, and the softening wax, his returning and increasing love for his former flame. Perhaps there were no images at all but merely pieces of wax and clay. From other writers, however, we know that effigies were usual in such rites."—Dr. Bryce quoted above.

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"La Bagarre"* ("Tumult") . . . . . Bohuslav Martinŭ

(Born at Policka in Czechoslovakia in 1890; living at Paris)

The performances of "La Bagarre" on November 18, 19, are the first in any country.

The following argument by Martinŭ is an explanation of the work:

" 'La Bagarre' is charged with an atmosphere of movement, dash, tumult, obstruction. 'Tis a movement in grand mass, in uncontrollable, violent rush. I dedicate the composition to the memory of Lindbergh landing at Bourget, which responds to my imagination, and expresses clearly its aim and evolution.

"In this symphonic rondo, 2-2, I have portrayed the tension of spectators at a game of football. 'Bagarre' is, properly speaking, an analogous subject, but multiplied, transported to the street. It's a boulevard, a stadium, a mass, a quantity which is in delirium, clothed as a single body. It's a chaos ruled by all the sentiments of enthusiasm, struggle, joy, sadness, wonder. It's a chaos governed by a common feeling, an invisible bond, which pushes everything forward, which moulds numerous masses into a single element full of unexpected, uncontrollable events.

"It is grandly contrapuntal. All interests, great and small, disappear as secondary themes, and are fused at the same time in a new composition of movement, in a new expression of force, in a new form of a powerful, unconquerable human mass.

"But 'La Bagarre' is not descriptive music. It is determined according to the laws of composition; it has its chief theme—as the human crowd has its theme of enthusiasm—which directs the movement. 'La Bagarre,' properly speaking, is a triptych, in which the intermediate phrase, usually free, is replaced (apparently by a more melodious movement) by a quicker tempo than that of the first and the third, ending in a violent, presto coda."

***

*"Bagarre" is not easily defined by a single English word. It may mean tumult, a din, violent disorder, crowding (or a crowd), and even a squabble, fray, scuffle, brawl, a crush. Mr. Maritnŭ explains in his preface to this musical composition what the word here means to him.

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Martinů studied as a violinist at the Conservatory of Music at Prague, where his teacher in composition was Josef Suk.* As a young composer, he was not attracted by the Czech school of writing, which was influenced by the German, with its rather clumsy romanticism; he was favorably disposed towards the French on account of its respect for form, its clarity and purity of expression. Alone among Czech composers, he passed through the struggles and evolution of impressionism. Debussy at first influenced him greatly; later, always searching after new manners of expression, he went to Paris for lessons from Roussel (1924). His sojourn there enlightened him. He at once sided with the most "modern" of the composers, was enthusiastic over Stravinsky, championed him, and made him known in Czechoslovakia. He gradually freed himself from this influence and came back to the Czech spirit as exemplified by Smetana and Dvořák. He especially acquired confidence, technical facility, sense of form, orchestral mastery. The rhythmic element, always sustained and new, that distinguishes his works, recalls Dvořák—but is enriched by the modern experiences and experiments. Thus he passed in his creation of melodic expression to polyphonic complexity based on new musical conceptions, but in a clear and expressive manner. In his recent works he shows a leaning towards neo-classicism derived from the *modernisme* of today. (Contributed.)

From the Incidental Music to Gabriel d'Annunzio's "Fedra"

Arthur Honegger

(Born of Swiss parentage, at Havre, France, on March 10, 1892; now living at Paris)

D'Annunzio wrote his tragedy "Fedra" in 1909. Honegger wrote in March and April, 1926, incidental music for a performance by a French company, headed by Ida Rubinstein (Phædra) at the Costanzi Theatre, Rome, on April 19, 1926.

These fragments as connected are now played in concert form for the first time. The prelude to Act II, in which Phædra is on her couch shown tormented by her guilty passion for her stepson Hippolytus, while the glaring sun outside mocks her internal fire, was performed in New York by the Symphony Society on December 5, 1926.

The story of Phædra, daughter of Minos by Pasiphaë, and wife of Theseus, is best known by the tragedies of Euripides and Racine. Hippolytus was the son of Theseus by Hippolyte, queen of the Amazons, though some say by the Amazon Antiope, sister of Hippolyte. As the passion of Phædra for her stepson was not returned by him, she accused him to her husband of having attempted her dishonor. Theseus then cursed his son and requested Poseidon (Neptune) to destroy him. Neptune sent out a bull from the water. The frightened horses, driven by Hippolytus on the seashore, upset the chariot and dragged him along the ground till he was dead. Theseus afterwards learned the youth's

*Suk was born at Krecovice, Czechoslovakia, on January 4, 1874. His teachers at the Prague Conservatory were Bennewitz, Stecker, Dvorák. He was one of the founders of the Bohemian String Quartet (second violin) at Budapest in 1892. Since 1922 he has been professor at the Master School for Composition at the Prague Conservatory. He married Dvorák's daughter Ottilie, who died in 1905. The list of his compositions includes symphonic and chamber music, a Fantasy for violin and orchestra, music to scenic fairy tales, choral cycles, etc. His Suite, "A Fairy Tale," Op. 16, was performed in Boston at a concert of the Boston Symphony Orchestra on November 29, 1907; his symphony, E major, Op. 14, on October 29, 1904.

C A R N E G I E H A L L

SEASON 1927-1928

Thursday Evening, January 5, 1928, at 8.30

Saturday Afternoon, January 7, 1928, at 2.30

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

NOTE: The Programmes of the Evening and the Afternoon Concerts are entirely different.

innocence. Phædra, despairing, killed herself.* According to some, Artemis persuaded Æsculapius to restore Hippolytus to life, and placed him under the protection of the nymph Egeria, in the grove of Aricia in Latium, where he was worshipped; but in the older tradition, followed by Horace (Carm. iv 7, 23), Artemis could not do this:

> "Infernis neque enim tenebris Diana pudicum
> Liberat Hippolytum."

The story of his being brought to life is told by Ovid. For curious information about Phædra, see the notes of Messire Gaspar Bachet, Sieur de Meziriac, to the letter of Phædra to Hippolytus in his "Commentaires sur les Epistres d'Ovide" (The Hague, 1716; Vol. I, pp. 324, 325, 381–387).

The ancients and Racine represented Phædra, cursed in her descent from Pasiphaë, and incited by Aphrodite, incensed against Hippolytus for his coldness and his worship of Artemis, to be conscious of her shame yet unable to resist her longing. In the tragedy of Euripides the nurse encourages her weakness. Racine portrays her as a *grande amoureuse*, the victim of Venus's wrath. But d'Annunzio's Phædra is a reckless wanton, not even the woman addressing Hippolytus in Swinburne's little play:

> "Man, what have I to do with shame or thee?
> I am not of one counsel with the gods.
> I am their kin, I have strange blood in me;
> I am not of their likeness nor of thine:
> My veins are mixed, and therefore am I mad;
> Yea, therefore chafe and turn on mine own flesh,
> Half a woman made with half a god."

D'Annunzio's Phædra rejoices in her lust. With the death of Hippolytus, her fury is calmed. She glories in his innocence. Purified by his death, she invokes Artemis. "A moonray, a livid arrow, pierces her, and she falls upon the corpse of the youth, smiling." Mr. Lander MacClintock points out that much of "Fedra" is taken from d'Annunzio's poem, the "Laus Vitae." The tragedy failed when it was first performed. Far different is this Phædra from the heroine of Euripides:

> "We know and see the right, but do it not.
> Some from laziness, and some because
> We place some other pleasure higher far
> Than what is noble."

* * *

This passage from d'Annunzio's tragedy serves as a motto to Theseus' appeal to Poseidon:

> "O cruel king of the waves, ruler of horses, hear me, for thou hast promised to favor a prayer from my heart. If I may have indulgence in vengeances, grant today the first against my son. Let him before night go down to the Shades."

The following lines are for the Prelude to Act III:

*For an amusing version of Phædra's passion and the fate of Hippolytus, see "La Marâtre en folie," by Paul Reboux and Charles Muller, in the third series of "À la manière de . . . " (Paris, 1913). This play is written as Henry Bataille would have written it. The characters are Duc de Thésay. Hippolyte, Le Précepteur d'Hippolyte, and Philippine de Thésay. A piano telephone, theatrophone, and cinematograph are in the drawing room.

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"And the corpse of the Amazon's son is stretched on the ground, covered with the skin of a lion. And the venerable Aethra, stooping down, holds his head on her knees."

***

Operas based on the old tragedy have been written by Gluck (Milan, 1744), Paesiello (Naples, 1788), Niccolini (Rome, 1804), Orlandi (Padua, 1820), Mayr (Milan, 1820), Count Westmoreland (Florence, 1824), Le Moyne (Paris, 1786). W. Taubert wrote incidental music to the tragedy by Prince Georg von Preussen (Berlin, 1868).

Massenet's overture to Racine's "Phèdre," which has these famous lines for a motto:

"Ce n'est plus une ardeur dans mes veines cachée,
C'est Vénus tout entière à sa proie attachée"

has been often performed in Boston. It was composed at the suggestion of Pasdeloup in 1873, and performed in Paris on February 22, 1874. Later, Massenet wrote incidental music, entr'actes included, for a performance of the tragedy at the Odéon, Paris, on December 8, 1900. We are told that in the music for the story told by Théramène, nothing descriptive was omitted, "not even the neighing of the maddened horses."

***

Honegger of late has written much for the stage: the opera "L'Impératrice aux Rochers," performed at the Paris Opéra last season; music for the film "Napoleon"; incidental music for Romain Rolland's "Liluli," and Copeau's "Le Roi, son Vizir et son Médecin"; incidental music for Sophocles-Cocteau's "Antigone"; and a grand opera, "Antigone," libretto by Cocteau, is announced as ready for production this season. His orchestral piece "Sous-marin" was composed in 1924.

Orchestral Suite from "Pétrouchka."

Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

The ballet "Pétrouchka: Scènes burlesques en 4 Tableaux," scenario by Alexandre Benois, was completed by Stravinsky at Rome in May (13-26), 1911. It was produced at the Châtelet, Paris, on June 13, 1911. The chief dancers were Mme. Tamar Karsavina, La Ballerine; Nijinski, Pétrouchka; Orloff, Le Maure; Cecchetto, the old Charlatan; Mme. Baranowitch, First Nurse. Mr. Monteux conducted; Mr. Fokine was the ballet-master. The scenery and costumes were designed by Benois; the scenery was painted by Anisfeld; the costumes were made by Caffi and Worobieff. The management was G. Astruc and Company, organized by Serge de Diaghilev.

"This ballet depicts the life of the lower classes in Russia, with all its dissoluteness, barbarity, tragedy, and misery. Pétrouchka is a sort of Polichinello, a poor hero always suffering from the cruelty of the police and every kind of wrong and unjust persecution. This represents symbolically the whole tragedy in the existence of the Russian people, a suffering from despotism and injustice. The scene is laid in the midst of the Russian carnival, and the streets are lined with booths in one of which Pétrouchka plays

a kind of humorous rôle. He is killed, but he appears again and again as a ghost on the roof of the booth to frighten his enemy, his old employer, an illusion to the despotic rulers in Russia."

The following description of the ballet is taken from "Contemporary Russian Composers" by M. Montagu-Nathan*:—

"The 'plot' of 'Pétrouchka' owes nothing to folk-lore, but retains the quality of the fantastic. Its chief protagonist is a lovelorn doll; but we have still a villain in the person of the *focusnik,* a showman who for his own ends prefers to consider that a puppet has no soul. The scene is the Admiralty Square, Petrograd; the time 'Butter-Week,' somewhere about the eighteen-thirties. . . . Prior to the raising of the first [curtain]† the music has an expectant character, and the varied rhythmic treatment of a melodic figure which has a distinct folk-tune flavor has all the air of inviting conjecture as to what is about to happen. Once the curtain goes up we are immediately aware that we are in the midst of a carnival, and are prepared for some strange sights. The music describes the nature of the crowd magnificently, and in his orchestral reproduction of a hurdy-gurdy, whose player mingles with the throng, Stravinsky has taken pains that his orchestral medium shall not lend any undue dignity to the instrument. . . . Presently the showman begins to attract his audience, and, preparatory to opening his curtain, plays a few mildly florid passages on his flute. With his final flourish he animates his puppets. They have been endowed by the showman with human feelings and passions. Pétrouchka is ugly and consequently the most sensitive. He endeavors to console himself for his master's cruelty by exciting the sympathy and winning the love of his fellow-doll, the Ballerina, but in this he is less successful than the callous and brutal Moor, the remaining unit in the trio of puppets. Jealousy between Pétrouchka and the Moor is the cause of the tragedy which ends in the pursuit and slaughter of the former." The Russian Dance which the three puppets perform at the bidding of their taskmaster recalls vividly the passage of a crowd in Rimsky-Korsakoff's "Kitej."

"When at the end of the Dance the light fails and the inner curtain falls, we are reminded by the roll of the side drum which does duty as entr'acte music that we have to do with a realist, with a composer who is no more inclined than was his precursor Dargomijsky to make concessions; he prefers to preserve illusions, and so long as the drum continues its slow fusillade the audience's mind is kept fixed upon the doll it has been contemplating. The unsuccessful courtship is now enacted and then the scene is again changed to the Moor's apartment, where, after a monotonous droning dance,

* Published by Frederick A. Stokes Company, New York, 1917.

† There are two curtains; one between the audience and the dancers; the other divides the showman's Douma from the stage crowd and the people in the outer theatre.

the captivation of the Ballerina takes place. There are from time to time musical figures recalling the showman's flute flourishes, apparently referring to his dominion over the doll. . . . The scene ends with the summary ejection of that unfortunate [Pétrouchka], and the drum once more bridges the change of scene.

"In the last tableau the Carnival, with its consecutive common chords, is resumed. The nurses' dance, which is of folk origin, is one of several items of decorative music, some of them, like the episode of the man with the bear, and the merchant's accordion, being fragmentary. With the combined dance of the nurses, coachmen, and grooms, we have again a wonderful counterpoint of the melodic elements.

"When the fun is at its height, it is suddenly interrupted by Pétrouchka's frenzied flight from the little theatre. He is pursued by the Moor, whom the cause of their jealousy tries vainly to hold in check. To the consternation of the spectators, Pétrouchka is slain by a stroke of the cruel Moor's sword, and a tap on the tambour de Basque.

"The showman, having demonstrated to the satisfaction of the gay crowd that Pétrouchka is only a doll, is left alone with the corpse, but is not allowed to depart in absolute peace of mind. To the accompaniment of a ghastly distortion of the showman's flute music the wraith of Pétrouchka appears above the little booth. There is a brief reference to the carnival figure, then four concluding pizzicato notes and the drama is finished. From his part in outlining it we conclude that Stravinsky is an artist whose lightness of touch equals that of Ravel, whose humanity is as deep as Moussorgsky's."

* * *

The ballet calls for these instruments: four flutes (two interchangeable with piccolo), four oboes (one interchangeable with English horn), four clarinets (one interchangeable with bass clarinet), four bassoons (one interchangeable with double bassoon), four horns, two trumpets (one interchangeable with little trumpet, in D), two cornets-à-pistons, three trombones, bass tuba, kettledrums, snare drum, tambour de Provence, bass drum, tambourine, cymbals, triangle, Glockenspiel, xylophones, tam-tam, celesta (two and four hands), pianoforte, two harps, strings. The score, dedicated to Alexandre Benois, was published in 1912.

* * *

The first performance of the ballet in the United States was by Serge Diaghilev's Ballet Russe at the Century Theatre, New York City, on January 24, 1916. Pétrouchka, Leonide Massine; Le Maure, Adolf Bolm; La Ballerine, Lydia Lopokova. Ernest Ansermet conducted.

The first performance in Boston was by the same company at the Boston Opera House, February 4, 1916.

The first performance of the Suite in Boston was by the Boston Symphony Orchestra, Mr. Monteux, conductor, on November 26, 1920.

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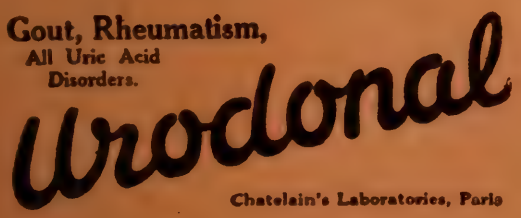

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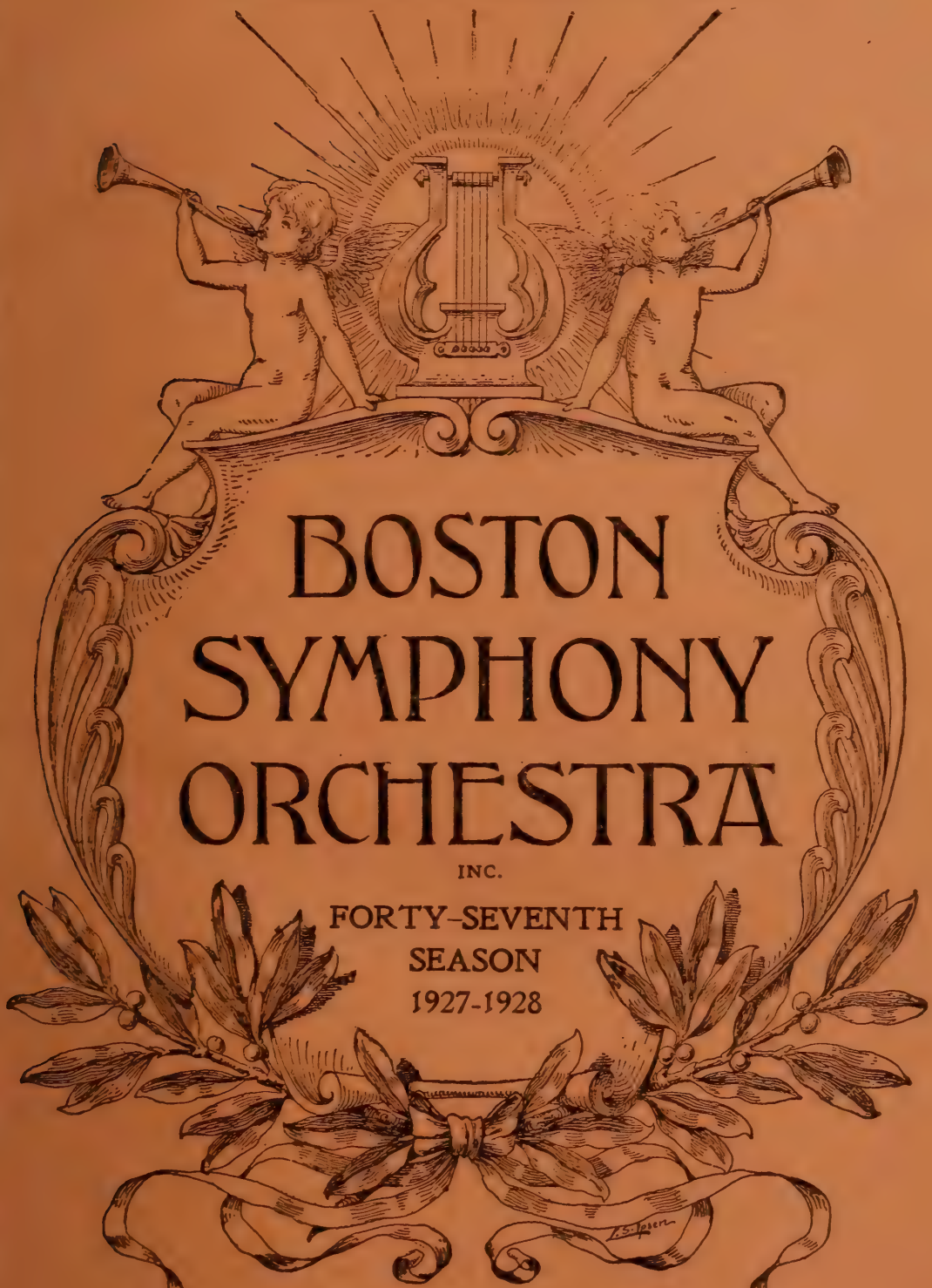

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Bedetti, J.
Keller, J.
Zighera, A.
Barth, C.
Langendoen, J.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet L

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.
Laurent, G.
Bladet, G.
Amerena, P.

Oboes.
Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.
Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.
Laus, A.
Allard, R.
Bettoney, F.

Piccolo.
Battles, A.

English Horn.
Speyer, L.

Bass Clarinet.
Mimart, P.

Contra-Bassoon.
Piller, B.

Horns.
Wendler, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.
Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.
Mager, G.
Perret, G.
Voisin, R.
Mann, J.
Jones, O.

Trombones.
Rochut, J.
Hansotte, L.
Kenfield, L.
Raichman, J.
Adam, E.

Tubas.
Sidow, P.
Adam, E.

Harps.
Holy, A.
Zighera, B.

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Ritter, A.
Polster, M.

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AT 8.30

PROGRAMME

Mendelssohn . . . Symphony in A major. "Italian," Op. 90

I. Allegro vivace.
II. Andante con moto.
III. Con moto moderato.
IV. Saltarello: Presto.

Tansman . . . Second Concerto for Piano and Orchestra

I. Allegro risoluto.
II. Scherzo.
III. Lento e Finale.

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Rimsky-Korsakov . . Symphonic Suite "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35

I. The Sea and Sindbad's Ship.
II. The Story of the Kalander Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion.

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(Born at Geneva, Switzerland, on July 24, 1880; living in San Francisco, California)

These pieces, performed from the manuscript, are written for piano, string quintet, flute, oboe, clarinet in A, bassoon, and horn in F. The score was awarded the Carolyn Beebe, New York Chamber Music Society prize, including publication, given by C. C. Birchard through the National Federation of Music Clubs, and awarded by Messrs. Albert Stoessel, Carl Engel, Howard Hanson, Frederick Jacobi, and Emerson Whithorne.

The "Four Episodes" were first performed at a concert by the New York Chamber Music Society at the Plaza Hotel, New York City.

CONCERTO FOR PIANO AND ORCHESTRA, NO. 2. ALEXANDER TANSMAN

(Born at Lodz, Poland, on June 12, 1897; at home in Paris)

This concerto was composed in the summer of 1927. The performance in Boston on December 29, 1927, was the first.

The concerto is scored for full modern orchestra, including bass drum, tambourine, cymbals, triangle, tam-tam. The Allegro risoluto, 6-8, brings at once a sturdy theme for pianoforte with wood-wind and kettledrums. The second chief theme, of a gentle nature, is given out by the piano. The movement is in the orthodox sonata form. The second movement, Vivace, 4-4, is a Scherzo with trio. The piano opens the Scherzo lightly and pianissimo. The Trio, meno mosso, 3-4, furnishes the customary contrast, beginning with a song (oboe—with other wind instruments and kettledrums), which is taken up by the piano. The third movement consists of a Lento, 4-4, leading with quickening pace to an Allegretto grazioso

Tansman first studied music in his native town with Gawronski, Podkaminer, Vas, and Lutchg. He began to compose when he was nine years old. At Warsaw he continued his studies and took a course of law at the University. His "Symphonic Serenade" for strings, composed when he was fifteen years old, was the first of his works to be played in public. In 1919 he was awarded at the Polish Competition the Grand Prix de Pologne for musical compositions (the competitors were anonymous). In 1920 he made Paris his dwelling place, where he brought out his compositions, also traveling outside France for the same purpose. He was married in 1924 to the Roumanian dancer, Anna Eleonora Brociner.

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STAGE MUSIC:

Incidental music for "Lysistrata" (National Theatre, Lodz, 1916).

Incidental music, Arnoux's "Huon de Bordeaux" (Théâtre de l'Atelier, Paris, 1923).

Ballet, "Le Jardin du Paradis" (1922–23, Concert Populaire, Brussels).

Ballet Sextuor, 1923 (Trocadéro, Paris, 1924; Chicago, December, 1926).*

Opera, "La Nuit Kurde" (R. Bloch, prologue and three acts 1926–27).

FULL ORCHESTRA:

"Promethée," symphonic poem, 1916.

Impressions (1919; first performance, 1920, Concerts Golschmann, Paris).

Intermezzo Sinfonico (1920; first performance, Paris, 1922, Golschmann, conductor).

Scherzo Sinfonico (1922, Koussevitzky concert, Paris).

Légende, 1923 (Koussevitzky concert, Paris, 1924).

"Danse de la Sorcière," from "Jardin du Paradis."

Ouverture Symphonique (produced at a Straram concert, Paris, February 3, 1927).

Symphony, A minor, 1926.

CHAMBER ORCHESTRA:

"Dance of the Sorcerer" for quintet of wind instruments and piano (Paris, January 17, 1925, Tansman pianist).

Sinfonietta, 1924 (Paris, 1925).

Vingt Pièces Faciles on Polish Folk Melodies, version for seven instruments, (Paris, January 15, 1927).

*Known as "Tragedy of the Violoncello," this ballet about "love, marriage, and death among the instruments" was performed in New York by Adolf Bolm and others on March 27, 1927. "If there had only been something else about birth, we might have learned how all the Strads came to be."—*New York Sun.*

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Chamber Music:

Three string quartets (see below for piano with other instruments). One was performed for the first time by the Guarneri Quartet, October 24, 1927.

Songs:

Eight Japanese Melodies, 1919 (Marya Freund, Paris, 1921).
Deux Chansons, 1925.

Piano (solo and with other instruments):

Petite Suite (1919); 3 Preludes and 4 Preludes (1921); Étude Scherzo (1922); 4 Danses Miniatures (1923); 2 Bagatelles (1923); Sonatine (1922); 3 Études Transcendantes (1922); Mazurkas (1918); 20 Pieces on Polish Melodies (1925); Five Impromptus (1922); Concerto with orchestra, 1925 (Koussevitzky concert, Paris, May, 1926); Sonata Rustica (1925): Mazurka Sonatine (1922); 1st Sonata for piano and violin (1915); Sonata quasi una Fantasia for piano and violin (1914); Sonatine for piano and flute (1925): 4 Sketches for piano and strings (1922); Divertissement for piano and wind quartet (1923).

* * *

These works by Tansman have been performed in Boston at concerts of the Boston Symphony Orchestra:

1925. November 13, Sinfonietta for small orchestra; November 19, "The Dance of the Sorceress."
1927. March 18, Symphony, A minor. First performance.

"Schéhérazade," Symphonic Suite after "The Thousand Nights and a Night," Op. 35. Nicolas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18, 1844; died June 21, 1908, at Leningrad)

"Schéhérazade," with an "Easter Overture," was composed in the summer of 1888 at Neyzhgovitsy on the shore of Lake Cheryemenyetskoye. It was produced in the course of the following concert-season.

The first performance of the suite in Boston was at a concert of the Boston Symphony Orchestra led by Mr. Paur on April 17, 1897.

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The suite, dedicated to Vladimir Stassov, is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones. bass tuba, kettledrums, snare-drum, bass drum, tambourine, cymbals, triangle, tam-tam, harp, and strings.

The following programme is printed in Russian and French on a flyleaf of the score:—

"The Sultan Schahriar, persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

"I. The Sea and Sindbad's Ship.

"II. The Story of the Kalander-Prince.

"III. The Young Prince and the Princess.

"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion."

Rimsky-Korsakov has this to say about "Scheherazade" in "My Musical Life," translated into English by J. A. Joffe:

"The programme I had been guided by in composing 'Scheherazade' consisted of separate, unconnected episodes and pictures from 'The Arabian Nights': the fantastic narrative of the Prince

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Kalander, the Prince and the Princess, the Bagdad festival, and the ship dashing against the rock with the bronze rider upon it. The unifying thread consisted of the brief introductions to Movements I, II, and IV and the intermezzo in Movement III, written for violin solo, and delineating Scheherazade herself as telling her wondrous tales to the stern Sultan. The conclusion of Movement IV serves the same artistic purpose.

"In vain do people seek in my suite leading motives linked always and unvaryingly with the same poetic ideas and conceptions. On the contrary, in the majority of cases, all these seeming *leit*-motives are nothing but purely musical material, or the given motives for symphonic development. These given motives thread and spread over all the movements of the suite, alternating and intertwining each with the other. Appearing as they do each time under different moods, the self-same motives and themes correspond each time to different images, actions, and pictures.

"Thus, for instance, the sharply outlined fanfare motive of the muted trombone and trumpet, which first appears in the Kalander's Narrative (Movement II) appears afresh in Movement IV, in the delineation of the doomed ship, though this episode has no connection with the Kalander's Narrative. The principal theme of the Kalander's Narrative (B minor, 3-4) and the theme of the Princess in Movement III (B-flat major, 6-8, clarinet) in altered guise and quick tempo appear as the secondary themes of the Bagdad festival; yet nothing is said in 'The Arabian Nights' about these persons taking part in the festivities. The unison phrase, as though depicting Scheherazade's stern spouse, at the beginning of the suite, appears in the Kalander's Narrative, where there cannot, however, be any thought of Sultan Schahriar.

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"In this manner, developing quite freely the musical data taken as a basis of the composition, I had in view the creation of an orchestral suite in four movements, closely knit by the community of its themes and motives, yet presenting, as it were a kaleidoscope of fairy-tale images and designs of Oriental character,—a method that I had to a certain degree made use of in my 'Skazka' ('Fairy-tale'), the musical data of which are as little distinguishable from the poetic as they are in 'Scheherazade.' Originally I had even intended to label the movements of 'Scheherazade': No. I.—'Prelude'; No. II.—'Ballade'; No. III.—'Adagio'; No. IV.—'Finale'; but on the advice of Liadov and others I did not do so. My aversion for the seeking of a too definite programme in my composition led me subsequently (in the new edition) to do away with even those hints of it which had lain in the headings of each movement, such as: 'The Sea and Sindbad's Ship'; the 'Kalander's Narrative,' etc.

"In composing 'Scheherazade' I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece *as symphonic music,* should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders, and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why, then, if that be the case, does my suite bear the name, precisely, of 'Scheherazade'? Because this name and the subtitle ('After "The Thousand and One Nights"') connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which

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happens to be Scheherazade) entertaining therewith her stern husband."

The programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalander for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad. "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalander's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans."

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.' "

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SECOND MATINEE

SATURDAY AFTERNOON, JANUARY 7

AT 2.30

PROGRAMME

Ravel . . . . . Alborada del Grazioso

Ravel . . . . . "Ma Mère l'Oye" ("Mother Goose")
Five Children's Pieces

I. Pavane de la Belle au Bois Dormant.
(Pavane of Sleeping Beauty.)

II. Petit Poucet.
(Hop o' my Thumb.)

III. Laideronnette, Impératrice des Pagodes.
(Laideronette, Empress of the Pagodas.)

IV. Les Entretiens de la Belle et de la Bête.
(Beauty and the Beast Converse.)

V. Le Jardin Féerique.
(The Fairy Garden.)

Ravel . . . Orchestral Excerpts from "Daphnis et Chloé,"
Ballet in One Act (Second Suite)

Lever du Jour — Pantomime — Danse Générale

Brahms . . . . Symphony No. 4 in E minor, Op. 98

I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

There will be an intermission of ten minutes before the symphony

"Alborada del Gracioso" . . . . . Joseph Maurice Ravel

(Born at Ciboure, which is not far from Saint-Jean-de-Luz, Basses-Pyrénées, France, on March 7, 1875; at home near Paris)

This piece was written originally for the pianoforte. It is number four of the set "Miroirs": No. 1, Noctuelles; No. 2, Oiseaux tristes; No. 3, Une Barque sur l'Ocean (which Ravel has orchestrated); No. 5, La Vallée des Cloches. They were composed in 1905 and published in 1906.

The first performance anywhere of Ravel's orchestral transcription was in Boston at a concert of the Boston Orchestral Club, February 16, 1921, when Mr. Longy conducted from the manuscript. The transcription was published in 1923.

Alborado, derived from the Spanish word *albor,* whiteness, dawn (Latin, *albor,* whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade,* which is applied also to festival music at daybreak in honor of an army officer. The title "Alborada" is given to the first and third movements of Rimsky-Korsakoff's "Caprice on Spanish Themes."

Jean-Aubry, in his "French Music of To-day," translated into English by Edwin Evans (London, 1919), has this to say about "Gracioso." It is "a word that defies translation, implying something like a buffoon full of finesse, with a mind always alert, and with irony ever in readiness—something like Figaro. Alborado, perpetually renewed, of a delightful *gracioso.* For his ever alert mind it would seem as if night were never present, and for him it is ever the hour of the *aubade,* always the hour of smiles and of delicacy. He is skilled in pleasant mocking and is loath to vociferate.

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He enjoys the sweetness of living, and is not unaware of its reflections. He dreams of charming memories. . . . This early piece revealed, long ago, Maurice Ravel's taste for delicately chiseled work, and a slight leaning to witty affectation." M. Jean-Aubry is speaking of the original piano piece.

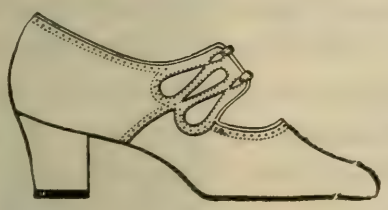
"Ma Mère l'Oye," 5 Pièces Enfantines ("Mother Goose."* Five Children's Pieces) . . . . . Joseph Maurice Ravel.

(Born at Ciboure, Basses Pyrénées, March 7, 1875; now living near Paris)

These pieces were originally composed in 1908 for pianoforte (four hands), and for the pleasure of the children, Mimie and Jean Godebski, to whom they were dedicated when the pieces were published in 1910. They were first performed at a concert of the Société Musical Indépendante, Salle Gaveau, Paris, on April 20, 1910. The pianists were Christine Verger, six years old, and Germaine Duramy, ten years old.

Towards the close of 1911, Ravel made a little ballet out of these pieces. The dances were arranged by Mme. Jeanne Hugard. The ballet was performed on January 28, 1912, at the Théâtre des Arts, Paris. Jacques Rouché, now the Director of the Paris Opéra, produced the ballet—Gabriel Grovlez conducted the orchestra. There was a Prelude to five tableaux; there was an Apotheosis. The tableaux were: 1. Danse du Rouet et Scène. 2. Pavane de la Belle au Bois Dormant. 3. Les Entretiens de la Belle et la Bête. 4. Petit Poucet. 5. Laideronnette, Impératrice des Pagodes. The Apotheosis was entitled "Le Jardin Féerique." The characters of the ballet were Florine, La Belle,

*Mother Goose in English does not tell fairy tales.—Ed.



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The orchestral version performed at these concerts was made from the pianoforte pieces.

The first performance in this country was at a concert of the New York Symphony Orchestra, in the new Æolian Hall, New York, Mr. Walter Damrosch conductor, November 8, 1912.

The suite is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, two bassoons (the second interchangeable with a double-bassoon), two horns, kettledrums, bass drum, cymbals, triangle, tam-tam, jeu de timbres (à clavier), bells, celesta, harp, and the usual strings.

***

1. Pavane of the Sleeping Beauty. Lent, A minor, 4-4. This movement is only twenty measures long. It is based on the opening phrase for flute, horns, and violas.

II. "Hop o' my Thumb." Ravel has quoted in the score this passage from Perrault's* tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered wherever he had passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

Très Modéré. The first measure is 2-4 time, the second in 3-4, the third in 4-4, the fourth in 5-4. After three measures for muted violins, a theme for the oboe appears at the end of the fourth. The English horn continues it. There is other matter in the middle of the movement. The first subject returns, and the ending is quiet (oboe and strings).

III. "Laideronnette, Empress of the Pagodes." The French give the name "pagode" to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language.† A "laideron" is any ugly young girl or young woman. There is this quotation from "Serpentin Vert" by the Countess Marie Catherine d'Aulnoy (about 1655–1705)‡ who wrote romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The pagodes and

*Charles Perrault (1628–1703) is now best known by his "Contes de ma Mère l'Oye" (1697).

†"Pagoethaes, Idols or ugly representations of the Deuill, adored by the Indians." Sir Thomas Herbert's "Relation of Some Yeares Travels into Africa, and the greater Asia" (London, 1634—).

‡For an account of this extraordinary woman, born Marie Catherine Le Jumelle de Berneville, see the Introduction to her lively "Memoirs of the Court of England in 1675," translated by Mrs. William Henry Arthur, and edited and annotated for the series of "Broadway Translations," by George David Gilbert (N. Y. 1913 and 1927). Mme. d'Aulnoy also wrote an account of her travels in Spain, a country she never visited, and her autobiography. She had one husband, and children by other men.

pagodines began to sing and play on instruments; some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge-green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen monarch,—the green snake who also had been enchanted by Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

Mouvement de March, 2-4. There are eight measures of introduction. The piccolo gives out the first motive. A second theme is announced by the oboe and continued by the flute. There is another subject for wood-wind, celesta, and harp. After this the material of the first part returns.

IV. "The Conversations of Beauty and the Beast." Quotations from Mme. Leprince de Beaumont are given:

"When I think how good-hearted you are, you do not seem to me so ugly."
"Yes, I have, indeed, a kind heart; but I am a monster."
"There are many men more monstrous than you."
"If I had wit, I would invent a fine compliment to thank you, but I am only a beast."

. . . . . .

"Beauty, will you be my wife?"
"No, Beast!"
"I die content since I have the pleasure of seeing you again."
"No, my dear Beast, you shall not die; you shall live to be my husband!"

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The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having broken his enchantment.

Mouvement de Valse très modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double bassoon. The two subjects are combined. At the end, a solo violin plays the theme of the middle section.

V. "The Fairy Garden." Lent et grave, C major, 3-4. The movement is based on the opening theme for strings.

"Daphnis et Chloé"—Ballet in one act—Orchestral Fragments, Second Series:—"Daybreak," "Pantomime," "General Dance."

Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living near Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911. Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet and hesitated to produce it, but Durand finally persuaded him; that Diaghilev's first unfavorable impression was due to his knowing the music only by the arrangement for piano. At the rehearsals there were violent scenes between Fokine and Diaghilev which led to the rupture which became "official" after that season of the Ballet Russe. It was not performed until 1912—June 8, according to the *Annales du Théâtre,* June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum,

*See Durant's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pages 15, 16).

cymbals, triangle, tambourine, two side drums,* castanets, celesta, Glockenspiel, two harps, strings (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants engraved for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,† whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and

*It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

†John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fait mal!"—P. H.

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shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

* * *

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

SYMPHONY IN E MINOR, OP. 98 . . . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance. Schumann's Symphony in B-flat was substituted for the concert of November 27; there were further rehearsals. The work was played for the first time in Boston at a concert of this orchestra on December 23, 1886. The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

The symphony was composed in the summers of 1884 and 1885 at Mürzzuschlag in Styria: the Allegro and Andante during the first summer, the Scherzo and Finale during the last. Miss Florence May in her Life of Brahms says that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he (Brahms) found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new sym-

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Thursday Evening, February 2, 1928, at 8.30

Saturday Afternoon, February 4, 1928, at 2.30

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

NOTE: The Programmes of the Evening and the Afternoon Concerts are entirely different.

phony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellinger sat out of doors with either arm outspread on the precious papers piled on each side of her."

A scene for the historical painter! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing 625 octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Max Kalbeck, whose Life of Brahms contains 2,138 pages?

In a letter, Brahms described his fourth symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich concerts at Cologne, asked that he might produce the new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He acted in a childish, silly manner for this reason: Wüllner had performed one of Bruckner's symphonies. Wüllner answered that he thought it his duty to produce new works; that a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the worth of his fourth symphony. He wished to know the opinion of Elisabet von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If persons like Billroth, Hanslick, and you do not like my music, whom will it please?" he said to Kalbeck.

The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphy in E minor. (See "Hugo Wolf's Musikalische Kritiken,"

Leipsic, 1911, pp. 241–244.) It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms. It is thought that they influenced him in the composition of this symphony. Kalbeck thinks that the whole symphony pictures the tragedy of human life. He sees in the Andante a waste and ruined field, as the Campagna near Rome; he notes the appearance of a passage from Brahms's song, "Auf dem Kirchhofe," with the words "Ich war an manch vergess'nem Grab gewesen"; to him the Scherzo is the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck is reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this, when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

The symphony was published in 1886. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

* * *

Brahms warned Bülow against the acerbity of this symphony. "I have often, while writing, had a pleasing vision of rehearsing it with you in a nice leisurely way—a vision that I still have, although I wonder if it will ever have any other audience! I rather fear it has been influenced by this climate, where the cherries never ripen. You would never touch them."

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor, on account of its pale, wan character, to express the deepest melancholy. "E

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minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E major, are capable of expressing so truthfully to life." Riemann reminds us that there are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the violoncellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony: "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, violoncellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.'* A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the violoncellos are derived. The third movement, Allegro giocoso, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with the Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona.† The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a Più allegro for the close."

*Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."—Ed.

† Ciacona (Chaconne) is the name of an old dance probably of Spanish origin. The dance was usually in 3-4 time, moderately slow. In many cases there was a set of variations on a ground bass. The chaconne resembles the passacaglia, though the latter was taken at a slower pace, and began as a rule on the third beat of the measure, while the chaconne began on the first. In the chaconne the theme was in the bass; in the passacaglia, the place of the theme was changeable. Couperin wrote a chaconne in 2-4 time.

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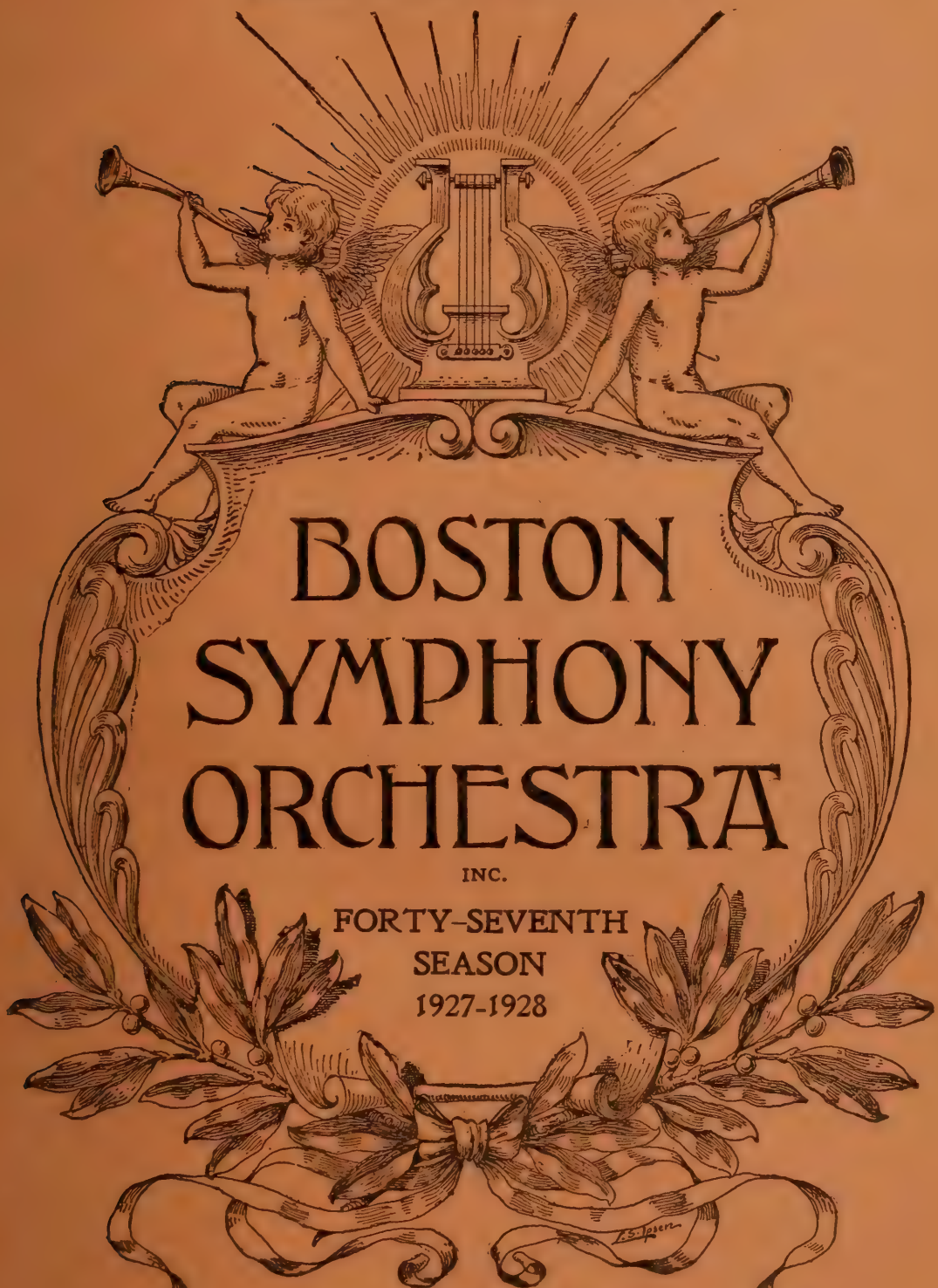

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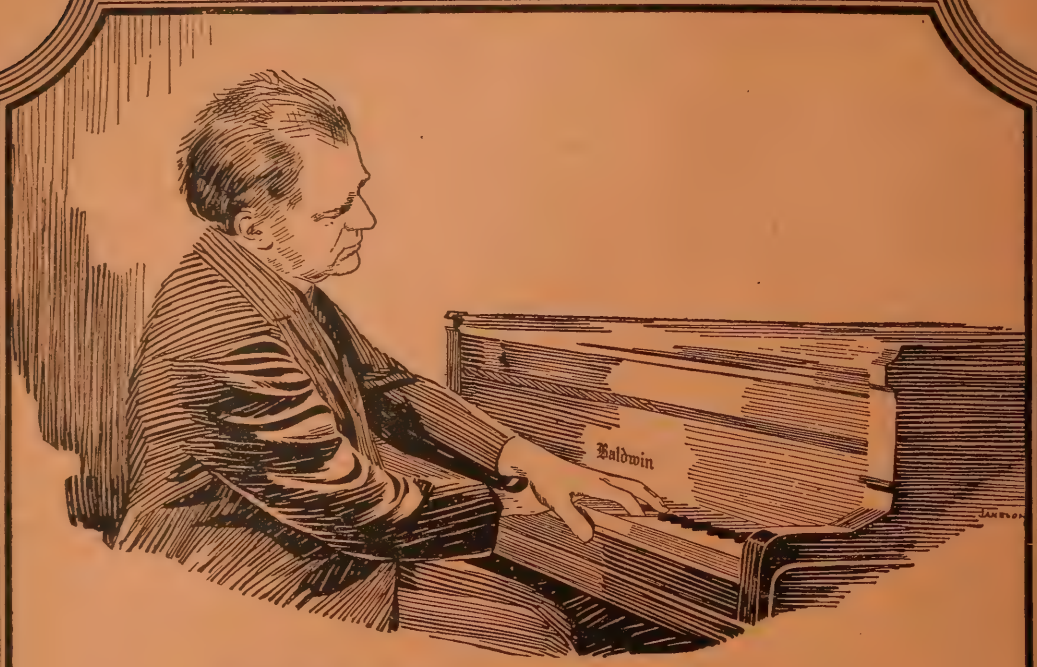

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II. Andante.
III. Minuetto; Trio.
IV. Finale: Allegro.

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I. Humoresque Macabre.
II. Obsession.
III. Calm.
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Sibelius . . . . . Symphony No. 1 in E minor, Op. 39

I. Andante ma non troppo; Allegro energico.
II. Andante ma non troppo lento.
III. Allegro.
IV. Finale (Quasi una Fantasia): Andante; Allegro molto.

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Programme notes on the Symphony of Sibelius will be found on Page 31

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SERGE KOUSSEVITZKY, Conductor

THIRD CONCERT
THURSDAY EVENING, FEBRUARY 2
AT 8.30

PROGRAMME

Mozart . . . . Symphony in E-flat major (Koechel No. 543)
- I. Adagio; Allegro.
- II. Andante.
- III. Minuetto; Trio.
- IV. Finale: Allegro.

Bloch . . . . . Four Episodes
- I. Humoresque Macabre.
- II. Obsession.
- III. Calm. .
- IV. Chinese.

Dukas . . . . . "La Péri: Poème Dansé"

Liadov . . . . Russian Folk Songs for Orchestra, Op. 58
- a. Christmas Song.
- b. Lament.
- c. Comic Song, "I danced with a gnat."
- d. Legend of the Birds.
- e. Lullaby.
- f. General Dance.

Ravel . . . . . Rapsodie Espagnole
- I. Prélude à la Nuit.
- II. Malagueña.
- III. Habanera.
- IV. Feria. ("The Fair.")

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There will be an intermission of ten minutes after Bloch's "Four Episodes"

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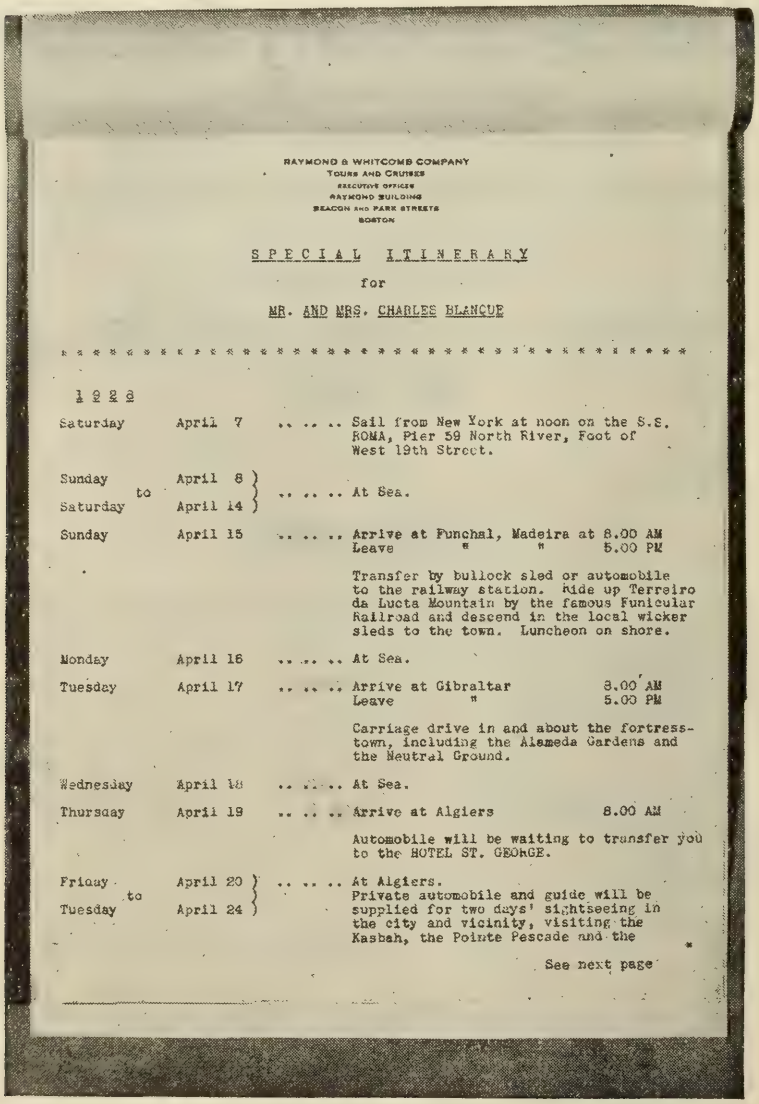

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WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces; there is the orchestration of Handel's "Acis and Galatea"; there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Cosiì fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two

thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." He borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge: the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

* * *

The first movement begins with a short and slow introduction, Adagio, E-flat major, 4-4, which opens with harmonies for full orchestra. The movement grows sombre, as 'cellos and double basses repeat a rhythm on an organ-point beneath sustained chords

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(wind instruments and drums) against scale passages for violins and arpeggios for flute. The brass and the drums sound a note of preparation; the basses are in upheaval, and there is a softer phrase for violins and wood-wind. The main body of the movement, Allegro, E-flat major, 3-4, begins at once with the first theme, a graceful, simple melody, sung by the first violins. The theme is repeated by the basses, and there is a counter-figure for the violins. The first subsidiary theme enters forte in the full orchestra. Another subsidiary is developed. There is a transition to B-flat major. There is a dainty figure for violins answered by a call from wood-wind instruments. The real second theme is a melody in thirds. The first part of the movement ends on the dominant, and is at once repeated. The free fantasia is short and is practically a free interlude. The third part of the movement is a repetition of the first, with the second theme and its subsidiary in the tonic. There is no coda.

The second movement is an Andante, A-flat major, 2-4. The first theme, given out by the strings, is repeated. Figures from this theme are treated contrapuntally, after which the theme is again repeated. This second section is marked with the double dotted bar, to be repeated. The second theme, F minor, is of a graver character, and it is briefly developed. There is working out with the aid of

After the
Concert too,
as Before
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figures from the first theme. There is a conclusion theme (woodwind) in the tonic. This theme is developed, and leads to the reentrance of the first theme. The second part is almost a counterpart of the first, but there is richer orchestration, more varied modulation, and there are new counter-figures. There is a short coda.

The Minuetto, E-flat major, 3-4, is known to household pianists through the arrangement of it by Jules Schulhoff. The form is regular. The Trio is in the tonic.

The Finale, Allegro, E-flat major, 2-4, is a rondo on several themes. The working-out is elaborate.

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(Born at Geneva, Switzerland, on July 24, 1880; living in San Francisco, California)

These pieces, performed from the manuscript, are written for piano, string quintet, flute, oboe, clarinet in A, bassoon, and horn in F. The score was awarded the Carolyn Beebe, New York Chamber Music Society prize, including publication, given by C. C. Birchard through the National Federation of Music Clubs, and awarded by Messrs. Albert Stoessel, Carl Engel, Howard Hanson, Frederick Jacobi, and Emerson Whithorne.

The "Four Episodes" were first performed at a concert by the New York Chamber Music Society at the Plaza Hotel, New York City.

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"La Péri: Poème Danse" ("The Peri: A Danced Poem")

Paul Abraham Dukas

(Born at Paris, October 1, 1865; now living at Paris)

"La Péri," a ballet composed in 1910, was first performed at the Châtelet, Paris, at the Concerts de Danse given by Mlle. Trouhanowa, in April, 1912. She took the part of the Peri; M. Bekefi, the part of Iskender. The ballet was added to the repertoire of the Opéra-Comique, Paris, May 29, 1914, with Mlle. Trouhanowa and M. Quinault, as the Peri and Iskender. The music was first heard in concert form at a Lamoureaux concert, Paris, on November 23, 1913.

The first performance in the United States was by the San Francisco Symphony Orchestra, Alfred Hertz, conductor, at San Francisco, on January 7, 1916. The first performance in Boston was at a concert by the Boston Symphony Orchestra, Mr. Monteux conductor, October 25, 1918; there was a second performance by this orchestra on October 12, 1923.

The stage at the Châtelet showed gold mountains, crimson valleys, and trees bearing silver fruit.

The story of the Ballet as given in the programme book of "Concerts de Danse: N. Trouhanowa" is told in French. A translation reads as follows:—

It happened that at the end of his youthful days, since the Magi observed that his star was growing pale, Iskender went about Iran seeking the flower of immortality.

The sun sojourned thrice in its dozen dwellings without Iskender finding the flower. At last he arrived at the end of the earth where sea and clouds are one.

And there, on the steps that lead to the hall of Ormuzd, a Peri was reclining,

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asleep in her jewelled robe. A star sparkled above her head; her lute rested on her breast; in her hand shone the flower.

It was a lotus like unto an emerald, swaying as the sea under the morning sun.

Iskender noiselessly leaned over the sleeper and without awakening her snatched the flower, which suddenly became between his fingers like the noonday sun over the forests of Ghilan.

The Peri, opening her eyes, clapped the palms of her hands together and uttered a loud cry, for she could not now ascend towards the light of Ormuzd.

Iskender, regarding her, wondered at her face, which surpassed in deliciousness even the face of Gurda-ferrid.

In his heart he coveted her.

So that the Peri knew the thought of the King; for in the right hand of Iskender the lotus grew purple and became as the face of longing.

Thus the Servant of the Pure knew that this flower of life was not for him.

To recover it, she darted forward like a bee.

While the invincible lord bore away from her the lotus, torn between his thirst for immortality and the delight for his eyes.

But the Peri danced the dance of the Peris; always approaching him until her face touched his face; and at the end he gave back the flower without regret.

Then the lotus was like unto snow and gold, as the summit of Elbourz at sunset.

The form of the Peri seemed to melt in the light coming from the calix and soon nothing more was to be seen than a hand raising the flower of flame, which faded in the realm above.

Iskender saw her disappear. Knowing from this that his end drew near, he felt the darkness encompassing him.

The score calls for these instruments: three flutes (one interchangable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, side drum, bass drum, tambourine, cymbals, triangle, xylophone, celesta, two harps, and the usual strings. It is dedicated to Mlle. N. Trouhanowa, for whom the ballet is composed.

When "La Péri" was performed at the Paris Opéra in June, 1921,

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Anna Pavlova mimed the Peri; M. Stowitz, Iskender. The critics said that her face "surpassed in delicacy even the face of Gurdaferrid," who was supposed to be very beautiful, but they wondered why she allowed a blue-green frock and a conical head-dress to dull the admirable "sveltesse" of her body.

Eight Russian Folk Songs for Orchestra, Op. 58

Anatol Constantinovich Liadov

(Born at Leningrad on May 11, 1855; died on August 28, 1914—some say at Novgorod, others at Leningrad)

Liadov's father and grandfather were professional musicians. His father, Constantine, a court conductor (1820–68), was his first teacher, for the boy showed uncommon talent at a very early age. He studied at the Leningrad Conservatory, and took lessons in composition of Rimsky-Korsakov. Leaving the Conservatory in 1877, he went back the next year as assistant teacher in the lower classes for theory, and in 1878 was made professor of harmony and composition there. He held a similar position in the Imperial Court Chapel. Glazounov, Rimsky-Korsakov, and Liadov were for a time conductors of the Russian Symphony Concerts. Liadov was appointed in 1894. In March, 1908, Liadov, Glazounov, and other leading teachers at the Conservatory espoused the cause of Rimsky-Korsakov, who was ejected from the Conservatory for his sympathies with students in political troubles, and they resigned their positions.

With Balakirev and Liapounov, Liadov at the request of the government made researches into the folk songs of various districts.

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The score of these folk songs, dedicated to J. Bilibine, was published in 1906.

The score of the Eight Folk Songs calls for these instruments: piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, kettledrums, tambourine, triangle.

1. Chant réligieuse, Moderato, 2-2.
2. Chant de Noël, Allegretto, 2-4.
3. Complainte, Andante, 4-4.
4. "I have danced with the gnat"—Chant Comique.
5. Legend of the Birds, Allegretto, 2-4.
6. Berceuse (for strings alone) Moderato, 3-4.
7. Rondo, Allegro, 2-4.
8. General Dance.

His chief works are as follows:

ORCHESTRA. First Scherzo, Op. 16; Scena: The Inn, Mazurka, Op. 19; Valse Badinage; Ballade, Op. 21, B; Polonaise in memory of Poushkin, Op. 49; "Baba-Yaga," Op. 56; eight Russian Folk-songs for orchestra, Op. 58; "The Enchanted Lake," Op. 62; "Kikimora," Op. 63; Suite, "To Maeterlinck." "From the Apocalypse," Op. 66; "Nenia," Op. 67. A ballet, "Leila and Adelai," was left unfinished.

CHORAL. Last scene from Schiller's "Bride of Messina" for mixed chorus and orchestra, Op. 28; "Slava," for female voices, two harps, and two pianos (8 hands), Op. 47; songs for female chorus and piano, Op. 50; female chorus (in honor of W. Stassov, 1894); music to Maeterlinck's "Sœur Beatrice"—Chorus of Beggars, "Ave Maria," "Ave Maris Stella," Death of Beatrice, Requiem Æternam—Op. 60.

SONGS. Four songs, Op. 1; Albums of six songs for children to national words, Op. 14, 18, 22; ten national songs for female voice, Op. 45; Russian national songs, Op. 48; one hundred and twenty national songs in three volumes.

PIANOFORTE. "Birioulki," Op. 2; six pieces, Op. 3; Arabesques, Op. 4; Studies, Op. 5; Intermezzi, Op. 6, 7, 8; Preludes and Mazurkas, Op. 9, 10, 11; Studies, Op. 12; Four Preludes, Op. 13; Two Mazurkas, Op. 15; Ballades,

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"From Days of Old," Op. 17, 20, 21; "On the Sward," Op. 23; two pieces. Op. 24; Idyll, Op. 25; Marionettes, Op. 26, 27; pieces, Op. 30, 31, 32; Three Canons, Op. 34; Variations on a Theme by Glinka, Op. 35; Three Preludes, Op. 36; Studies, Op. 37; Mazurkas, Op. 38; Four Preludes, Op. 39; Studies and Preludes, Op. 40; Barcarolles, Op. 44; Preludes, Op. 46; Studies and Canzonetta, Op. 48; Variations on a Polish Song, Op. 51; Morceaux de Ballet, Op. 52; Three Morceaux, Op. 57.

*
* *

Liadov collaborated in "The Paraphrases" with Borodin; the string quartet "B-la-b"; in the "Fanfare" for Rimsky-Korsakov's Jubilee (1890), etc.

His "Music Box"* was first played in Boston by Alexander Siloti on February 12, 1898. Mr. Siloti played at later recitals Liadov's Variations on a Theme of Glinka. "Birioulki" and other pianoforte pieces have been played here.

These compositions of Liadov's have been performed in Boston by the Boston Symphony Orchestra:

1911. January 7, "Baba-Yaga" (Mr. Fiedler, conductor).
1922. February 10, "Baba-Yaga," "The Enchanted Lake," "Kikimora" (Mr. Monteux, conductor).
1925. February 27, "Baba-Yaga," "The Enchanted Lake," "Kikimora"; October 23, "From the Apocalypse" (Mr. Koussevitzky, conductor).
1927. December 16, "From the Apocalypse" (Mr. Koussevitzky, conductor).

Rapsodie Espagnole . . . . . Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; at home near Paris)

The "Rapsodie Espagnole," dedicated to "Mon cher Maître, Charles de Bériot," was completed in 1907 and published in the following year. It was performed for the first time at a Colonne concert in Paris, March 15, 1908. The programme also included Schubert's Unfinished Symphony, the overture to Lalo's "Roi d'Ys," the March from "Tannhäuser," an air from Rimsky-Korsakov's opera "Snegourotschka" (sung by Mme. de Wieniawski), Gabriel Fauré's Ballade, César Franck's Variations Symphoniques (pianist, Alfred Cortot). The Rhapsody was enthusiastically received; the second movement was repeated. The enthusiasm was manifested chiefly in the gallery, where some perfervid student shouted to the conductor after the malagueña had been repeated: "Play it once more for those downstairs who have not understood it." At the end of the Rhapsody the same person shouted to the occupants of subcribers' seats: "If it had been something by Wagner you would have found it very beautiful."

*Liadov arranged it for piccolo, two flutes, three clarinets, harp, and Glockenspiel.

The first performance of the Rhapsody in Boston was by the Boston Orchestral Club on January 26, 1910. Mr. Longy conducted.

The Rhapsody was performed by the Theodore Thomas Orchestra in Chicago on November 12, 13, 1909. The first performance by the Boston Symphony Orchestra was on November 21, 1914.

The Rhapsody is scored for two piccolos, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, sarrusophone, four horns, three trumpets, three trombones, bass tuba, a set of four kettledrums, bass drum, cymbals, side drum, triangle, tambourine, gong, xylophone, celesta, two harps, and the usual strings.

It is really a suite in four movements: Prélude à la Nuit, Malagueña, Habanera, Feria.

I. Prélude à la Nuit. Très modéré, A minor, 3-4. The movement as a whole is based on a figure given at the beginning to muted violins and violas. The clarinets have a short subject, and this is repeated at the end by solo strings. Cadenzas, now for two clarinets and now for two bassoons, interrupt the movement. The cadenza for bassoons is accompanied by arpeggios in harmonics for a solo violin and trills for three other violins. The movement ends with a chord in harmonics for divided violoncellos and double-basses. The second movement follows immediately.

II. Malagueña. Assez vif, A minor, 3-4. The Malagueña, with the Rodeña, is classed with the Fandango: "A Spanish dance in 3-8 time, of moderate movement (allegretto), with accompaniment of guitar and castanets. It is performed between rhymed verses, during the singing of which the dance stops." The castanet rhythm may be described as on a scheme of two measures, 3-8 time; the first

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of each couple of measures consisting of an eighth, four thirty-seconds, and an eighth; and the second, of four thirty-seconds and two eighths. The word itself is applied to a popular air characteristic of Malaga, but Richard Ford described the women of Malaga, "las Malagueñas," as "very bewitching." Mrs. Grove says the dance shares with the Fandango the rank of the principal dance of Andalusia. "It is sometimes called the Flamenco,* a term which in Spain signifies gay and lively when applied to song or dance. It is said to have originated with the Spanish occupation of Flanders. Spanish soldiers who had been quartered in the Netherlands were styled Flamencos. When they returned to their native land, it was usually with a full purse; generous entertainment and jollity followed as a matter of course."

In Ravel's Malagueña there is at the beginning a figure for the double-basses repeated as though it were a ground bass. The key changes to D major, and there is a new musical thought expressed by muted trumpet accompanied by the tambourine and pizzicato chords. After a climax there is a pause. The English horn has a solo in recitative. The rhythmic figure of the opening movement is suggested by the celesta and solo strings. The figure in the basses returns with chromatic figures for flutes and clarinets.

III. Habanera. Assez lent et d'un rythme las, 2-4. Ravel wrote in 1895 a Habanera for two pianofortes, four hands. This was utilized in the composition of the Habanera in the Rhapsody. The chief subject enters in the wood-wind after a short introduction in which the clarinet has an important syncopated figure. The solo viola continues the theme; the strings repeat the opening section. To wood-wind instruments and the first harp is given a new idea rhythmed by the tambourine, while the strings are busied with the syncopated figure. This theme is worked out till nearly the end, which is brought by harmonics for the harp, with the syncopated rhythm in the first violins and at last for the celesta.

Few histories or encyclopædias of the dance mention the Habanera. Mr. H. V. Hamilton contributed the article about this dance to Grove's Dictionary of Music and Musicians (Revised Edition). He says that it is a Spanish song and dance of an older origin than its name implies; that it was introduced into Cuba by negroes from Africa, and from Cuba went to Spain. "It is sometimes called 'contradanza criolla' (Creole country-dance). . . . An Habanera usually consists of a short introduction and two parts of eight or sixteen bars, of which the second, should the first be in a minor key, will be in the major, and will answer the purpose of a refrain; but these rules are by no means strictly adhered to. There are many forms of the melody, a marked feature being that two triplets of semiquavers, or one such triplet and two semiquavers, are often written against the figure which occupies

*"Flamenco" in Spanish means flamingo. Mrs. Grove here speaks of the tropical use of the word. A lyric drama, "La Flamenca," libretto by Cain and Adenis, music by Lucien Lambert, was produced at the Gaîté, Paris, October 30, 1903. The heroine is a concert-hall singer. The scene is Havana in 1807. The plot is based on the revolutionary history of the time. Mr. Jackson, an American who is helping the insurgents, is one of the chief characters in the tragedy. The composer told a Parisian reporter before the performance that no place was more picturesque than Havana during the struggle between "the ancient Spanish race, the young Cubans, and the rude Yankees so unlike the two other nations"; that the opera would contain "Spanish songs of a proud and lively nature, Creole airs languorous with love, and rude and frank Yankee songs." The last-named were to be sung by an insurgent or "rough rider." The singer at the Café Flamenco was impersonated by Mme. Marie Thiéry. The opera was performed eight times.

one whole bar in the bass of the above example." (This example is given in notation.) "The performers opposite to each other, one of either sex, generally dance to the introduction, and accompany their singing of several 'copias' (stanzas) with gestures, and the whole of the music is repeated for the final dance, which is slow and stately, and of a decidedly Oriental character, the feet being scarcely lifted from the ground (though an occasional pirouette is sometimes introduced), while the most voluptuous movements of the arms, hips, head and eyes are employed to lure and fascinate each other—and the spectator. The dance, if well done, can be extremely graceful."

"La Habanera," a lyric drama in three acts, libretto and music by Raoul Laparra, was produced at the Opéra-Comique, Paris, February 26, 1908. The chief singers were Salignac, Pedro; Séveilhac, Ramon; Mlle. Demellier, La Pilar; Vieuille, Un Vieux. Ruhlmann conducted. The opera was performed fifteen times in 1908, ten times in 1909. It has been revived in Paris this season.

This opera was produced for the first time in the United States at the Boston Opera House on December 14. 1910, when the chief singers were Robert Lassalle, Pedro; Ramon Blanchart, Ramon; Fely Dereyne, La Pilar; and José Mardones, Un Vieux. Mr. Caplet conducted. There was a second performance on December 23, 1910. Later performances were on March 22, 25, 1912, when the chief singers were Mme. Gay, Riddez, and de Potter.

Aubert's "Habanera" for orchestra (first performed in Paris in 1919) was played in Boston at concerts of the Boston Symphony Orchestra on October 19, 1923, and April 29, 1927.

IV. Feria (The Fair). Assez animé, C major, 6-8. The movement is in three parts. The first section is based on two musical ideas: the first, two measures long, is announced by the flute; the second by three muted trumpets rhythmed by a tambourine. Oboes and English horn repeat the figure, and the xylophone gives rhythm. Finally the full orchestra fortissimo takes up the thematic idea. The second section opens with a solo for the English horn. The solo is continued by the clarinet. The material of the third section is that of the opening part of the movement.

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PROGRAMME

Bach . . . . Concerto No. 2 in F major, for Violin, Flute, Oboe and Trumpet (Edited by Felix Mottl)

(Messrs. Burgin, Laurent, Gillet, Mager)

I. Allegro moderato.
II. Andante.
III. Allegro.

Carpenter . . "Skyscrapers" (A Ballet of Modern American Life)

Soprano: Claire Mager Tenor: Rulon Y. Robison

(First concert performance in New York)

Sibelius . . . . Symphony No. 1 in E minor, Op. 39

I. Andante ma non troppo; Allegro energico.
II. Andante ma non troppo lento.
III. Allegro.
IV. Finale (Quasi una Fantasia): Andante; Allegro molto.

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There will be an intermission of ten minutes before the symphony

CONCERTO IN F MAJOR, FOR VIOLIN, FLUTE, OBOE, AND TRUMPET, WITH ACCOMPANIMENT OF TWO VIOLINS, VIOLA, VIOLONCELLO, AND HARPSICHORD . . . . . JOHANN SEBASTIAN BACH

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750)

This composition is the second of the six Brandenburg concertos. Completed March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. The prince was provost of the Cathedral at Halberstadt. He was a bachelor, who lived now at Berlin, now on his estate at Malchow. Fond of music, not in an idle way, he was extravagant in his tastes and mode of life, often going beyond his income of nearly 50,000 thalers. He met Bach—some say at Carlsbad—in 1718 or 1720, and asked him to write some pieces for his private orchestra, which contained players of high reputation.

Bach sent the pieces entitled "Concerts avec Plusieurs Instruments" to Berlin, with a dedication in French. This dedication was probably written by some courtier at Cöthen, where Bach was then living. Nothing is known about the reception, nor is it known whether the concertos were ever played at the palace of the prince. It was his habit to catalogue his music; but the name of Bach was not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos, were recorded. Spitta thinks that the pieces were probably included in miscellaneous lots, as "77 concertos by different masters for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)"; or "100 concertos by different masters for various instruments—No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were then owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home

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The Gentle Maiden . . . . . *Arr. by Somervell*

Chansons du Moyen-Âge

La Mort du Roi Renaud . . . . . *Arr. by Tiersot*

La Légende de St. Nicolas

Vielles Chansons et Chansonettes

Verduronette
Jardin d'Amour . . . . . *Arr. by Weckerlin*

Le Vigneron . . . . . *Arr. by Ferrari*

Le Joli Tambour . . . . . *Arr. by Tiersot*

Folk Songs from the South

Kentucky Mountain Songs:

Sweetheart in the Army
Toad's Courtship
Little Sparrow . *Arr. by Wyman-Brockway*

Kerless Love . . . . . *Arr. by Jean Taylor*

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Tou-cou-youte . . . . *Arr. by Mina Monroe*

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was the Royal Library, Berlin. They were edited by S. W. Dehn, and published by Peters, Leipsic, in 1850.

In the dedication to "Son Altesse Royalle, Monseigneur Crêtien Louis, Marggraf de Brandenburg, etc., etc.," dated Cöthen, March 24, 1721, Bach entreated the Margrave "very humbly" "not to judge the imperfections of the concertos by the severity of that fine and delicate taste which every one knows that he possesses; but rather to see in them, by his kind consideration, the profound respect and the very humble allegiance which they seek to convey."

The original autograph bears the title "Concerto 2do à 1 Tromba, 1 Flauto, 1 Hautbois, 1 Violino concertati, è Violini, 1 Viola è Violone in Ripieno con Violoncello è Basso per il Cembalo."

The original version has seldom been used, mainly on account of the high range of Bach's music for the trumpet. Kretzschmar suggested instead of the trumpet a second violin rather than the C clarinet or the lower octave of trumpet. Felix Mottl divided the trumpet part between two trumpets. He used the lower octaves in the extreme high passages and he added wood-wind instruments and horns. This version was played for the first time in Boston at a Symphony concert, December 28, 1901, Mr. Gericke, conductor.

Mr. Rabaud, when he conducted the concerto in Boston (March 14–15, 1919), gave the music for solo trumpet to two trumpets; otherwise the score of Bach is followed.

I. Allegro, alla breva, F major.

II. Andante, D minor, 3-4. The movement is based on a subject that is given first to the solo violin. Scored for flute, oboe, violin, violoncello, and harpsichord.

III. Allegro assai, F major, 2-4.

"The limitations of the trumpet cause the subject of the first movement to have rather an Italian air, as it was inevitable to base the passages allotted to it mainly on the component notes of a chord; otherwise that instrument does its best to play the same type of passages as the violins. The middle movement is a kind of quartet between the flute, hautboy, violin, and violoncello; and the last a showy movement in which the trumpet figures very gaily, and has a part which is almost unplayable in modern times owing to the extreme altitude to which it is called to rise."—C. Hubert H. Parry's "Johann Sebastian Bach."

Mottl said in the preface to his edition published in 1901: "Perhaps a talented builder will invent an instrument which, keeping the quality of the trumpet, may provide the means of performing the original score. In that case, of course, my arrangement must be instantly ignored."

The second Brandenburg concerto was played under Richard Strauss's direction at the third symphony concert of the Royal Orchestra, Berlin, in the fall of 1909. Before the performance he sent a statement to the newspapers. We quote from the translation made at the time by the Berlin correspondent of the *Musical Courier* (New York):

"The concerto has been arranged for concert purpose by Phillipp Wolfrum, a prominent Bach connoisseur, and has been provided with an independent solo part for cembalo and with manifold nuances. Unfortunately Wolfrum has retained the original voice for the high trumpet in F and such a high F trumpet does not exist. On what instrument the part was performed in Bach's time is beyond our knowledge. My father was of the opinion that this high Bach trumpet was a kind of high-pitched clarinet made of metal; hence the name clarini, as the trumpet was formerly called. The so-called Bach trumpets in use to-day, quite aside from the fact that they could not produce the high notes called for in this concerto, are in any case too blatant to be employed in such a delicate work of the chamber music style. The various elaborators of this concerto help themselves out of the difficulty by simply having the high parts of the trumpet played an octave lower, but this certainly was not in accordance with Bach's views, as thereby a middle voice was made out of an upper voice. Now I have hit upon the idea of having the high solo part of the F trumpet played by the piccolo-heckelphone, which has been recently invented by Wilhelm Heckel, of Biebrich on the Rhine; this instrument, although it has a good deal of oboe character, seems to me to be a good equivalent. As it is used in the tutti parts together with the trumpet, which is played an octave

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lower, and as it is moreover doubled by two C clarinets, a sound effect is produced which is as original as it is antiquated, and it probably comes very near to Bach's intentions. In the last movement, however, which consists chiefly of solo effects, I was forced to give the entire trumpet part to the piccolo-heckelphone and to write a totally new trumpet voice, which is partly played in unison with the solo violin, solo flute, and solo oboe. If I have deviated here from Bach's letter of the law, I believe that I have acted in accordance with his spirit. This new arrangement, which is the result of manifold experiments, probably produces the impression wished by Bach nearer than any other, at least until some ingenious instrument maker has invented a high trumpet which is adapted to the chamber music character of the work and can easily be used as solo instrument along with the violin, flute and oboe, without drowning out all the other independent voices." The correspondent added: "The new piccolo-heckelphone was discriminately and effectively employed, although it did not stand out in very bold relief in contrast to the other instuments. The modern grand piano which Wolfrum has made use of in the work seemed oddly out of place, however."

"Skyscrapers, a Ballet of American Life"

John Alden Carpenter

(Born at Park Ridge, Ill., on February 28, 1876; now living in Chicago)

This ballet, with the music completed in 1924, was produced at the Metropolitan Opera House, New York, on February 19, 1926. The Strutter, Albert Troy; Herself, Rita de Leporte; White-Wings, Roger Dodge. Louis Hasselmans conducted.

The work was intended for Serge Diaghilev's Russian Ballet. He had heard of Carpenter's "Krazy Kat," a "jazz pantomime," and was interested. Carpenter sent him the score and some photographs of the action. The two met in 1923, at Paris. Diaghilev suggested a new ballet based on an American subject. Car-

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penter, returning to this country, thought of a composition which should represent the hurry and din of American life, and its association with jazz. Diaghilev had insisted that the music should not depend on any projected story; let him see the score, and he and his associates would furnish the choreography. Again the two met in Europe. The production was to have taken place at Monte Carlo in March, 1925, but negotiations did not come to a head. Then the management of the Metropolitan Opera House, having heard that the ballet was ready, made a bid for it. Mr. Gatti-Casazza asked Carpenter to advance his own ideas about the staging of the ballet. Robert Edmond Jones was chosen to assist him. The two worked out the plan in the summer of 1925. They agreed that ordinary dance evolutions would not do, so Samuel Lee, who had had experience as a Broadway producer, was called in. Mr. Jones describes in *Modern Music* the method of collaboration.

"Carpenter," he said, would play the music, giving me an impression of the changing orchestration. He played each passage over and over again for hours. This would give me certain ideas of movement, for which I drew tentative designs, to be discussed with him. Countless series of patterns were made during six months of grueling, unremitting labor. From these we selected the final succession of designs, one growing from the other, parallel with the progress of the music."

A reporter of the *New York Herald-Tribune* talked just before the production with Mr. Lee, who said:

"It is remarkable how the members of the ballet have picked up these steps. I have been used to dealing with dancers who are trained in American stage dancing. I thought there might be some

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difficulty in teaching these steps to dancers who had been trained in an entirely different school. But there was not. There is a great difference in these two types of dancers—something which I can hardly explain—but I have had no difficulty in getting these Metropolitan dancers into the intricacies of jazz dancing. As a matter of fact, dancing of that sort can be done by anybody who has a real sense of rhythm. That is something which not everybody has. And it is surprising to some persons who consider themselves good dancers to find out that they have no real sense of rhythm. I can tell if they have it merely by asking them to walk across the stage in time to music."

* * *

The following synopsis of "Skyscrapers" is printed on the pianoforte version of the ballet:

" 'Skyscrapers' is a ballet which seeks to reflect some of the many rhythmic movements and sounds of modern American life. It has no story in the usually accepted sense, but proceeds on the simple fact that American life reduces itself essentially to violent alternations of work and play, each with its own peculiar and distinctive rhythmic character. The action of the ballet is merely a series of moving decorations reflecting some of the obvious external features of this life, as follows:

"Scene 1. Symbols of restlessness.

"Scene 2. An abstraction of the skyscraper, and of the work that produces it—and the interminable crowd that passes by.

"Scene 3. The transition from work to play.

"Scene 4. Any 'Coney Island,' and a reflection of a few of its manifold activities—interrupted presently by a 'throw-back,' in the movie sense, to the idea of work, and reverting with equal suddenness to play.

"Scene 5. The return from play to work.

"Scene 6. Skyscrapers."

* * *

The ballet is scored for 3 flutes (one interchangeable with a piccolo), 3 oboes (one interchangeable with an English horn), 3 clarinets (one interchangeable with a bass clarinet), 3 bassoons (one interchangeable with a double-bassoon), 3 saxophones, 4 horns, 4 trumpets, 3 trombones, bass tuba, 2 pianofortes, celesta, one tenor banjo, xylophone, kettledrums, bass drum, side drum, Oriental drum, tambourine, cymbals, anvils, wood block, tamtam, Glockenspiel, cylinder bells, and strings.

* * *

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The reporter of the *New York Herald-Tribune* (February 14, 1926) reported Carpenter as saying:

"In 'Skyscrapers' photographic effects have not been sought. The effect might better be described as a reflection, with all the exaggeration and distortion a reflection is likely to have. It must be understood that the music is not jazz, as jazz is generally heard and understood. It would be impossible to give jazz through the medium of a symphony orchestra.

"Therefore 'Skyscrapers' may be called jazz filtered through an orchestra of that sort. It is jazz once removed. Jazz itself depends on the sonority of the jazz band. To get something of this sonorous jazz effect we have used the saxophones and a banjo."

"I have not tried to tell a story in 'Skyscrapers.' In fact, there is no story to it. It is simply based on the idea that in this country we work hard and play hard. The amusement park scene is not Coney Island in particular. It might be any amusement park, although there is a costume over there," he added, pointing to a bizarre contraption, "which I actually saw at Coney Island. I thought it was part of a masquerade or something of the sort, but I was told that the young fellows actually came to Coney in costumes of that sort."

"Do you think that this is a step toward jazz grand opera?"

"Jazz opera is a big job," said Mr. Carpenter reflectively. "It must be remembered that opera is a very old form; jazz is modern, and can hardly be made to fit. For opera we must choose something poetic and remote. Jazz is very near and real. It would be absurd to hear people trying to 'talk' to each other in jazz. The modern composers, Stravinsky and the rest, it will be noticed, are not using the opera form. They do not feel at home in it, apparently. Instead, they write ballets. The ballet is flexible; you can do what you want with it—but not opera."

*
* *

It is said that Oscar Thompson in *Musical America* reproduced the composer's own ideas about this music: "More often it is of a semi-jazz than of a real jazz character. Sometimes, as in the episode of the singing negroes, it is even remote from the spirit of jazz." There are no bald incorporations of cabaret tunes. The music is his own "except for a few incorporated phrases of 'Massa's in the Cold, Cold Ground,' and a fleeting suggestion or two of 'Yankee Doodle,' 'Dem Goo-Goo Eyes,' and variously vaguely remembered 'Blues.' . . . Saxophones and a banjo have parts, but rather minor ones."

*
* *

As represented in the Opera House, when the curtains are parted, red lights are seen, traffic signals, on each side of the stage—"symbols of restlessness." "A fantastic 'drop' is lifted, and reveals 'an abstraction of the skyscraper.' . . . Gardens in angular confusion are etched against vacancy." Men in overalls go through the motions of labor, while "shadows in human shape move listlessly, meaninglessly by."

Whistles blow, and there is a dancing exit. The stage picture is one of "any Coney Island," with Ferris-wheels, scenic railways, street shows, "dance-addled crowds, swirling through rhythmic figures and formations, glorifying the American girls' nether extremities, with no particular thought as to whether she has either brain or heart."

Then a return to men swinging their sledges, followed by a reversion to play-flappers, sailors, minstrel-show end men, comic policemen, characters of a midway pleasance in a succession of dances.

In the fifth scene the women are left by their partners, who return to work on the skyscrapers. "Gigantic shadows suggesting a Herculean power behind the building of a great city's business edifices, are cast upward against the girders as the ballet ends."

Mr. Thompson adds: "The negro chorus, recruited from Harlem, has a curious place in the Coney Island scene. White-Wings, blackface street sweeper, goes to sleep, propped against a traffic sign. Shadowy figures emerge, as in a dream, and sing in melancholy mood, until with a sudden snapping of the strain, they begin dancing, one by one. Then White-Wings wakes and takes up the same perky, jazzy steps."

SYMPHONY IN E MINOR, No. 1, OP. 39 . . . . . JAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living at Järvenpää)

Sibelius has thus far composed at least seven symphonies. The first was composed in 1899 and published in 1902. Was the first performance at Helsingfors? We find no record of the date. The symphony was played in Berlin at a concert of Finnish music, led by Robert Kejanus, in July, 1900.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 5, 1907. Later performances were on November 16, 1912; January 22, 1915; November 17, 1916; October 22, 1920; October 26, 1923; January 15, 1926 (Michael Press, guest conductor).

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp, and strings.

* * *

I. Introduction: Andante ma non troppo, E minor, 2-2. Over a drum-roll that rises and falls in intensity a clarinet sings a mournful melody, which is of much importance in the Finale of the symphony.

The first violins, after the short introduction, give out the first theme with imitative passages for violas and violoncellos, allegro

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energico, E minor, 6-4. There are two subsidiary motives: one for wind instruments, and one, derived from this last, for strings. A crescendo leads to a climax, with the proclamation of the first chief theme by full orchestra with a furious drum-roll. The second and contrasting chief motive is given to the flutes, piano ma marcato, against tremulous violins and violas and delicate harp chords. The conclusion of this theme is developed and given to the flutes with syncopated rhythm for the strings. The pace is quickened, and there is a crescendo, which ends in B minor. The free fantasia is of a passionate nature with passages that suggest mystery; heavy chords for wind instruments are bound together with chromatic figures for the strings; wood-wind instruments shriek out cries with the interval of a fourth, cries that are taken from one in the Introduction; the final section of the second theme is sung by two violins with strange figures for the strings, pianissimo, and with rhythms taken from the second chief theme. These rhythms in the course of a powerful crescendo dominate at last. The first chief theme endeavors to assert itself, but it is lost in descending chromatic figures. Again there is a crescendo, and the strings have the second subsidiary theme, which is developed until the wild entrance of the first chief motive. The orchestra rages until, after a great outburst and with clash of cymbals, a diminuendo leads to gentle echoes of the conclusion of the second theme. Now the second theme tries to enter, but without the harp chords that first accompanied it. Rhythms that are derived from it lead to defiant blasts of the brass instruments. The movement ends in this mood.

II. Andante, ma non troppo, lento, E-flat major, 2-2.

"The adagio* is steeped in his proper pathos, the pathos of brief, bland summers, of light that falls for a moment, gentle and mellow, and then dies away. Something like a memory of a girl sitting amid the simple flowers in the white northern sunshine haunts the last few measures" (Paul Rosenfeld).

"The Andante is purest folk melody; and it is strange how we know this, though we do not know the special tune" (Philip H. Goepp).

III. Allegro, C major, 3-4. The chief theme of the scherzo may be said to have the characteristically national humor, which seems to Southern nations wild and heavily fantastical. The second theme is of a lighter and more graceful nature. The trio, E major, is of a somewhat more tranquil nature.

IV. Finale (Quasi una fantasia), E minor. The Finale begins with the melody of the introduction of the first movement. It is now of an epic, tragic nature, and not merely melancholy. There are hints in the lower strings at the chief theme, which at last appears, 2-4, in the wood-wind. This theme has a continuation which later has much importance. The prevailing mood of the Finale is one of wild and passionate relentlessness, but the second chief theme, Andante assai, is a broad, dignified, melodious motive for violins.

*Mr. Rosenfeld is here loose in his terminology. For "adagio" read "andante."—Ed.

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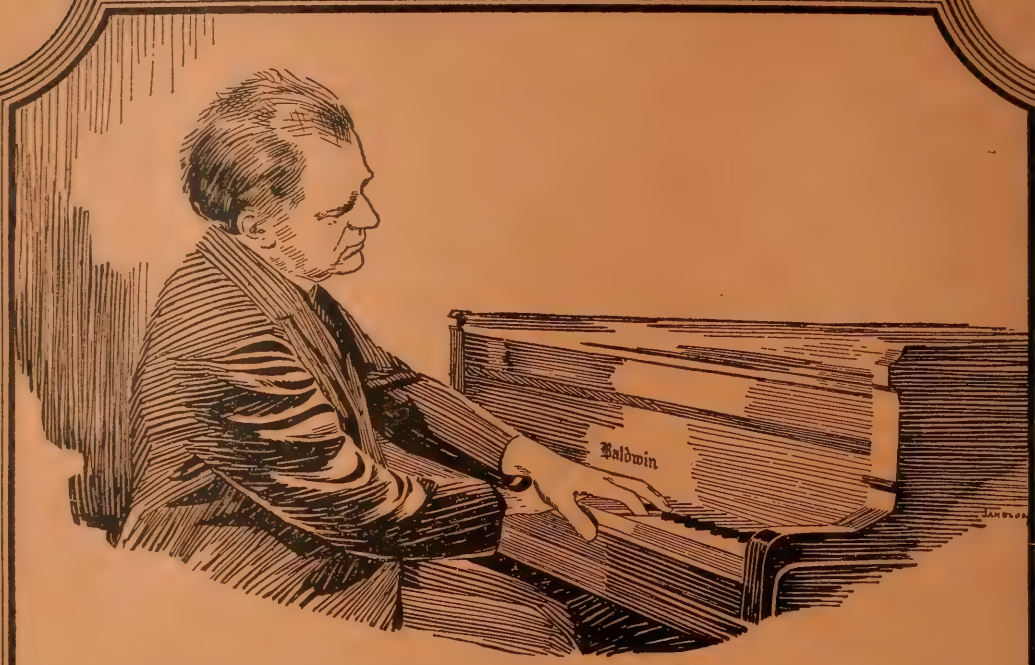

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NOTES BY PHILIP HALE

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Wendler, G.
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Rochut, J.
Hansotte, L.
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Sidow, P.
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THURSDAY EVENING, MARCH 8

AT 8.30

PROGRAMME

Handel . . . Concerto Grosso No. 5 in D major for String Orchestra (Edited by G. F. Kogel)

Solo Violins: R. BURGIN, J. THEODOROWICZ Solo Violoncello: J. BEDETTI

I. Introduction; Allegro.
II. Presto.
III. Largo.
V. Allegro.

Stravinsky . "Œdipus Rex," Opera Oratorio in Two Acts (Text by J. Cocteau, after the Drama of Sophocles)
(First time in New York)

Œdipus . } TUDOR DAVIES, Tenor
The Shepherd }
Jocasta . . . MARGARET MATZENAUER, Mezzo-Soprano
Creon . . . }
Tiresias } FRASER GANGE, Baritone
The Messenger }
Speaker . *PAUL LEYSSAC
Chorus . THE HARVARD GLEE CLUB,
DR. ARCHIBALD T. DAVISON, Conductor

PROLOGUE: Speaker

Act I.

Chorus; Œdipus
Speaker
Creon, Œdipus
Speaker
Chorus; Tiresias; Œdipus

Act II.

Speaker
Jocasta; Œdipus
Speaker
Chorus; Messenger; Shepherd; Œdipus
Epilogue; Speaker; Messenger; Chorus

There will be an intermission after the first act of Stravinsky's "Œdipus Rex"

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Concerto Grosso, No. 5, in D major . George Frideric Handel

(Edited by Gustav Friedrich Kogel*)

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house† in Brook Street, Hanover Square, and by

*Kogel was born at Leipsic on January 16, 1849. He died at Frankfort-on-the-Main in November, 1921. Having studied at the Leipsic Conservatory (1863–67), he taught music in Alsace, until the Franco-German War, when he began to work for the Peters Publishing House. From 1874 he conducted opera at Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic (1883–86). In 1887 he conducted the Philharmonic Orchestra in Berlin and from 1891 till 1903 the Museum concerts at Frankfort. He also traveled widely as guest conductor, directing certain concerts of the Philharmonic Society, New York, in 1903–4 and 1904–5. From 1908 he was conductor of the Cecilia Society at Wiesbaden. He composed some pianoforte pieces, edited operas, and arranged four of Handel's Concertos for concert use.

†This was the little house, No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G.F.H." The house had then been in possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition room.

Walsh." In an advertisement on November 22 the publisher added: "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best masters, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.' "

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in

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1738,—also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

M. Romain Rolland, discussing the form Concerto Grosso, which consists essentially of a dialogue between a group of soloists, the concertino (trio of two solo violins and solo bass with cembalo)* and the chorus of instruments, concerto grosso, believes that Handel, at Rome in 1708, was struck by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

Handel's concertos of this set that have five movements are either in the form of a sonata with an introduction and a postlude (as Nos. 1 and 6); or in the form of the symphonic overture with the slow movements in the middle, and a dance movement, or an allegro closely resembling a dance, for a finale (as Nos. 7, 11, and 12); or a series of three movements from larghetto to allegro, which is followed by two dance movements (as No. 3).

The seven parts are thus indicated by Handel in the book of parts: Violino primo concertino, Violino secondo concertino, Violino primo ripieno, Violino secondo ripieno, viola, violoncello, bass continuo.

*The Germans in the concertino sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful, as a rule, to the strings.

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"Œdipus Rex," Opera-Oratorio . . . . . Igor Stravinsky

(Born at Oranienburg, near Leningrad, on June 5, 1882; now living)

Chorus: "O inhabitants of Thebes, my country, behold this Œdipus, who solved the famous enigma, and was the most exalted of mankind, who, looking with no envious eye upon the enviable fortunes of the citizens, into how vast a stormy sea of tremendous misery he hath come! Then, mortal as thou art, looking out for a sight of that day, the last, call no man happy, ere he shall have crossed the boundary of life, the sufferer of nought painful."

Sophocles' *Œdipus Tyrannus.*

* * *

The text of this opera-oratorio in two acts was based by Jean Cocteau on the tragedy by Sophocles. The score states that Cocteau's French was translated into Latin by J. Danielou. Stravinsky wrote the music in 1926–27. The dedication reads: "Th. Stravinsky à Jean bien amicalament, June 15, 1927."

The first performance was by Serge de Diaghilev's Ballet-Russe at the Théatre Sarah-Bernhardt, Paris, on May 30, 1927: Jocasta, Mme. Sadoven; Creon, Lansky; Œdipus, Bélina-Skupevski; Tiresias, Japorojetz; the Shepherd, d'Ariel. Henry Prunières wrote: "The night of the first performance the choral and vocal interpretations were not perfect, and, indeed, were greatly inferior to those of the private dress rehearsal given at the home of Princess Edmond de Polignac before a brilliant company."

Stravinsky's ballet, "L'Oiseau de Feu," was performed with "Œdipus Rex."

* * *

Leonid Sabancev in *Yskusstva,* a Leningrad journal, published a conversation with Stravinsky before the performance in Paris. He asked the composer why he chose a Latin libretto for the work

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(we quote from a letter of the Vienna correspondent of the London *Observer*, dated July 13). "Stravinsky answered that for a long time he had intended to compose an opera to the words of a dead language. 'But ancient Greek is too dead,' he said, 'and, besides, it is badly pronounced. So I thought Latin the fittest language.' When asked whether Latin would not give the opera a certain clerical and Catholic atmosphere, Stravinsky replied: 'That characteristic of Latin doesn't matter; to me Latin is the language of science, medicine, the law—in short, the most exact and unalterable language.'

"To the suggestion that the style of the new opera meant a sudden change and a return to the style of Bach, the composer said that he did not know anything about it. He wanted to solve several musical problems in opera, after having solved some in instrumental music. He declared 'Œdipus' to be the largest of all his works, and he believed that his style in it had reached the utmost simplification and the greatest similarity with the ideal style to be found in Glinka's 'Life for the Tsar.'"

* * *

The parts are thus assigned: Œdipus, tenor; Jocasta mezzo-soprano; Creon and the Messenger, bass-baritone (the two parts can be taken by the same actor); Tiresias, bass; the Shepherd, tenor.

The score contains elaborate indications for the dressing of the stage and the costuming of the singers and the Narrator.

The Narrator speaks in French. The characters in the tragedy and the chorus sing in Latin. "K" replaces "C" before some vowels in the Latin for the sake of phonetics. "G" is always hard. "U" will be pronounced "ou." Pronounce Jocasta, Iocasta.

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In the following translation of certain passages in the Latin, the editor of the Programme Book has not hesitated to paraphrase or even expand the original for the sake of clearness. The Latin of the text is not always Ciceronian. In a few instances the translator has substituted words of Sophocles for the text.

Prologue

The Speaker: Ladies and Gentlemen: You are going to hear a Latin version of "King Œdipus." To spare you from straining your ears and cudgelling your brains, and as this opera-oratorio preserves of the scenes only a monumental appearance, I shall recall to your memory step by step the tragedy of Sophocles. Not knowing it, Œdipus is at loggerheads with the forces that watch us from the other side of death. They have laid a snare for him from his birth which, as you will presently see, will trap him. This is the drama: Thebes is demoralized. After the Sphinx, the pestilence. The Chorus begs Œdipus to save the city. He has overcome the Sphinx. He promises.

Act I

[*The curtain rises. Œdipus and the Chorus are on the stage.*]

Chorus: The plague is slaying us. Save us from it, Œdipus, save us from it; free the city!

Œdipus: I will free you from the plague; I, the illustrious Œdipus, will save you.

Chorus: What must be done, that we be freed?

Œdipus: My wife's brother, Creon, sent to consult the oracle, is here. [*Creon appears.*]

Chorus: Hail, Creon! We hear you.

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The Speaker: Here is Creon, the brother-in-law of Œdipus. He returns, having consulted the oracle, which demands that the murder of Laius should be avenged. The murderer is hiding in the city. He must be found at any cost. Œdipus boasts of his skill in solving riddles. He will find the assassin and drive him from Thebes.

Creon: The god announces that the murder of Laius should be avenged, that the slayer should be found. To save Thebes from destruction, the god commands that the murderer should be found and expelled. That is the work before us. Apollo has spoken.

Œdipus: How will you trace the ancient crime? Find the murderer, I'll drive him from Thebes.

Chorus: The god has spoken to you.

Œdipus: "The god has spoken to you." I solved the Sphinx's riddle; I, the most illustrious Œdipus, will solve this one.

(The Narrator: Œdipus questions the fountain of truth, Tiresias. He avoids an answer. He already knows that Œdipus is the sport of heartless gods.* His silence enrages Œdipus, who accuses Creon of wishing to mount the throne and Tiresias of being his fellow-plotter. Tiresias makes up his mind. The fountain speaks. This is its statement: The murderer of the King is himself a king.)

Chorus: We look to thee, Diana, to Minerva, the daughter of Jove, seated enthroned, and to the far-darting Apollo. Rush to our aid. As the fleet bird, the pestilence comes upon us, death follows death, and unburied corpse after corpse. Drive into the

*Compare Thomas Hardy's: "The President of the Immortals (in Æschylean phrase) had ended his sport with Tess."

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sea the atrocious Mars, who, unarmed but madly howling, scorches us as with fire. And thou Bacchus, rush with flaming pitch-pine torch upon the god of ill report among the gods. [*Tiresias appears.*] Hail, Tiresias, illustrious man, soothsayer! Tell us what the god advises. Tell us quickly, O learned one in sacred rites!

TIRESIAS: I cannot; it is not allowed me, Œdipus, to say the abominable thing. Do not compel me; beware lest I speak, O illustrious Œdipus! It is right to be silent.

ŒDIPUS: Your silence accuses you; you are the murderer.

TIRESIAS: O miserable man, that you accuse me! I shall say what the god said: I shall not conceal a word; the murderer is among you, with you. The King is the murderer of the king. The King slew Laius; the King slew the king. The god accuses the King. It is the work of Thebes to drive out the king. The wicked King pollutes the city.

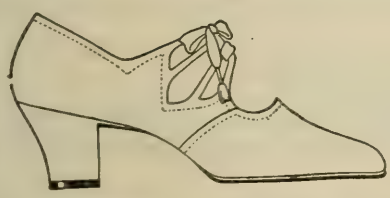
ŒDIPUS: Envy hates good fortune. You have made me king. I served you by magic formulas, and you made me king. A riddle was proposed, and it was solved by me. Now someone craves my office. Creon wishes to be king. You, Tiresias, are his hireling. I see clearly; Creon wishes to be king. Who freed you by solving the riddle? I, my friends, the famous Œdipus. Envy hates good fortune. They wish your king to perish.

[*Jocasta appears.*] CHORUS: Glory to Jocasta, wife of Œdipus, glory and praise to the queen in pest-afflicted Thebes!

Act II

[*Œdipus, Jocasta, and Chorus on the stage.*]

The SPEAKER: The disputing of the princes has drawn Jocasta near. Now you will hear how she soothes them, shaming them for



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shouting in the afflicted city. She does not believe in oracles; she proves that they lie. For example: One had predicted that Laius would perish at the hands of a son of her's; but Laius was murdered by robbers at the crossroads where the three ways from Daucis and Delphi meet. "Crossroads!" Keep that word in mind! It frightens Œdipus. He remembers that arriving from Corinth before meeting the Sphinx, he slew an old man at the meeting of the three ways. If it was Laius, what will be the end of it all? He cannot return to Corinth, for the oracle had threatened that he would slay his father and marry his own mother. He is terrified.

JOCASTA: Are you not ashamed, O princes, to cry out, to shriek in your disputing in this sorely stricken city, and in the presence of all? Oracles are never serviceable; they always lie. Laius was killed at the crossroads, not by a son of mine.

ŒDIPUS: I begin to be afraid. Jocasta has spoken of crossroads. I killed an old man at the meeting of three ways after I left Corinth.

JOCASTA: The oracles always lie. Œdipus, beware of oracles! Let us quickly go back home!

ŒDIPUS: Jocasta, I begin to be afraid; for I killed an old man at the meeting of three ways. I am mightily afraid. I wish to be consoled, I wish to see the shepherd that saw the crime.

The SPEAKER: The witness of the murder comes forth from the shadows. A messenger announces to Œdipus the death of Polybius and reveals to him that he was not his real son, but an adopted one. Jocasta now knows the truth. She tries to draw Œdipus back; she makes her escape. Œdipus thinks she is ashamed of being the wife of an upstart. This Œdipus, so proud of divining everything! He is in the snare, the only one that does not know it. The truth strikes him on the head. He falls, falls from his high estate.

[*Enter the Shepherd and the Messenger.*] CHORUS: The shepherd that knows it all and the bearer of horrible tidings are here.

MESSENGER: Polybius, the old man Polybius, is dead; not the begetter of Œdipus. Polybius took the child from me; I took him to the king.

CHORUS: He was not the real father of Œdipus.

MESSENGER: He was through me the false father. I found on the mountain the little boy Œdipus, with wounded feet, and bore him to the shepherd.

CHORUS: Seeking to find out the fearful thing, I learn of it. From what god and mountain nymph?

The SHEPHERD: It was necessary to be silent, never to speak of it. In truth, the messenger found on the mountain Œdipus, with thong-bound feet, abandoned by father and mother. Would that you would not tell of what should always be concealed!

ŒDIPUS: Why bring up the horror—whether or not I know the birth of Œdipus; the shamed Jocasta runs away, ashamed of Œdipus's birth.

Messenger and Shepherd: He was found on the mountain, abandoned by his mother. We found him on the mountain, abandoned, born of Laius and Jocasta; the murderer of his father Laius—his mother, his wife Jocasta. Would that it were not spoken of this; it was fitting to be silent.

Œdipus: My birth is execrable; my marriage abominable; my murdering impious.

The Speaker: And now you will hear the famous monologue, "The divine head of Jocasta is dead," a monologue in which the Messenger relates the ending of Jocasta. He can scarcely open his mouth. The Chorus takes the rôle and aids in telling how the Queen has hanged herself, how Œdipus has put out his eyes with the gold-embossed clasps of her vestments. Then comes at the end the Epilogue. The King is in the snare. He wishes to show himself to all, the unclean beast, the incestuous one, the parricide, the madman. They drive him off. They drive him off, but gently. Farewell, farewell, poor Œdipus! They loved you.

Messenger: The divine head of Jocasta is dead. The woman in the vestibule tore her hair, with closed doors shrieked. Œdipus burst in and shouted fearfully.

Chorus: And when he forced the doors, they all saw the woman hanging. Œdipus, rushing toward her, loosened the halter and placed her on the floor, and then smote his eyes with the clasps torn from her body. Black blood bedewed the eyeballs.

Messenger: The divine head of Jocasta is dead.

Chorus: Black blood bedewed the eyeballs, and Œdipus burst out in shouting, demanding that the doors be thrown open to show to all a most atrocious sight.

Messenger: The divine head of Jocasta is dead.

Chorus: See and behold King Œdipus, the most detestable monster, the most abominable beast. Royal Œdipus, parricide! Poor Œdipus, interpreter of riddles! Farewell, Œdipus! I loved you; I pity you. I weep for your eyes. To you I say farewell.

* * *

Let us hear the story of Œdipus, "the most ancient story in the pagan records, older by two generations than the story of Troy," as it was told in 1624 by Thomas Heywood, play-actor and playwright, characterized by Lamb as the prose Shakespeare. The story is in the Fourth Book of "Nine Books of various History concerninge Women."

"After the death of Amphion King of Thebes, Laïus succeeded, who tooke to wife the daughter of Menocoeas called Jocasta, or (as others write) Epicasta. This Laïus being warned by the Oracle, that if of her he begat a sonne, he should proove a Patricide and be the death of his father; notwithstanding . . . she brought forth a male issue, whom the king caused to be cast out into the mountaine Cytheron, thinking by that means to prevent the predicted destinie. Polybus the heardsman to the King of Corinth finding this infant, bore it home to his wife Periboea who nourced

and brought it up as her owne, and causing the swelling of the feet (with which the child was then troubled) to be cured, they grounded his name from that disease, and called him Œdipus. This infant as he increased in yeares, so hee did in all the perfections of nature as well in the accomplishments of the mind as the body; insomuch that in capacitie and volubilitie of speech, as in all active and generous exercises, he was excellent above all of his age, his vertues beeing generally envied by such as could not equall them, they thought to disgrace him in something, and gave him the contemptible name of counterfeit and bastard: this made him curiously inquisitive of his supposed mother, and she not able in that point to resolve him, hee made a journey to Delphos, to consult with the Oracle: about the true knowledge of his birth and parents, which forewarned him from returning into his countrey, because he was destined not onely to be the deathsman of his father, but to adde misery unto mischiefe, he was likewise borne to be incestuous with his mother. Which to prevent: and still supposing himselfe to be the sonne of Polybus and Periboea, he forebore to return to Corinth, and hyring a charriot, took the way towards Phocis. It happened that in a strait and narrow passage meeting with his father Laïus and Polyphontes his charrioter, they contended for the way, but neither willing to give place, from words they fell to blowes: in which contention Polyphontes kild one of the horses that drew the charriot of Œdipus: at which inraged he drew his sword and first slew Polyphontes, and next Laïus, who seconded his servant, and thence tooke his ready way towards Thebes. . . . In this interim Creon the sonne of Menecoeus (*sic*) in this vacancie whilest there was yet no king, invades Thebes, and after much slaughter possesseth himselfe of the kingdome. Juno, to vexe them the more sent thither the monster Sphinx,* borne of Echidna and Tiphon; she had the face of a woman, the wings of a fowle, and the breast feete and tayle of a lyon: she having learned certain problemes and Aenigmas of the muses, disposed her selfe in the mountaine Phycaeus. The riddle which she proposed to the Thebans was this, *What creature is that which hath one distinguishable voyce, that first walkes upon foure, next two, and lastly upon three feet, and the more legges it hath, is the lesse able to walke?* The strict conditions of this monster were these, that so often as he demanded the solution of this question, till it was punctually resolved, he had power to chuse out any of the people where he best liked, whom hee presently devoured: but they had this comfort from the Oracle, That this Aenigma should be no sooner opened, and reconciled with truth, but they should bee freed from this misery and the monster himself should be destroyed. The last that was devoured was

*Pausanias (Book IX., chapter 26): "But some pretend that the Sphinx was an illegitimate daughter of Laïus, and as her father loved her dearly he acquainted her with the oracle brought by Cadmus from Delphi. . . . After the death of Laïus his children disputed the kingdom among themselves, for, outside of his legitimate sons he had several by diverse concubines. According to the Delphic oracle the kingdom should belong only to Jocasta's children. They all went to Sphinx. To find out which one of her brothers knew the secret of Laïus, she put hard questions to them. Those who knew not the oracle, she condemned to death as unfit to mount the throne. Œdipus, informed in a dream about the oracle, presented himself and was declared the successor of Laïus."

Aemon son to king Creon, who fearing least the like sad fate might extend it selfe to the rest of his issue, caused proclamation to bee made, That whosoever could expound this riddle should marry Jocasta . . . and be peaceably invested in the kingdome: this no sooner came to the ears of Œdipus, but he undertooke it and resolved it thus: This creature (saith he) is Man, who of all others hath onely a distinct voice, he is borne four-footed, as in his infancy crawling upon his feet and hands, who growing stronger, erects himselfe and walkes upon two onely, but growing decrepit and old, he is fitly said to moove upon three, as using the helpe of his staffe. This solution was no sooner published, but Sphinx cast her selfe headlong from the top of that high Promontory, and so perisht; and Œdipus by marrying the queene was with a general suffrage instated in the kingdome. He begot of her two sonnes, and two daughters, Eteocles and Polinices, Ismene and Antigone (though some write that Œdipus had these children by Eurigenia the daughter of Hiperphantes*).

"These former circumstances after some yeares, no sooner came to light, but Jocasta in despaire, strangled her selfe; Œdipus having torne out his eyes was by the people expulsed Thebes, cursing at his departure his children for suffering him to undergoe that injurie."

And here we are not concerned with the sublime piety of Antigone, the death of both sons fighting against each other, or Œdipus summoned mysteriously to "some ineffable death" in the woods of Colonus, not far from Athens.

*
* *

We know that the chorus in the time of Sophocles numbered fifteen; that the *choragus,* a rich citizen, was obliged to look after the welfare of the members during rehearsals and to provide them with food to strengthen their voices; that in the play the chorus was preceded by a band of flute-players; that, while Æschylus was famous as a stage manager and impresario, Sophocles was a musician, and had played the lyre on the stage in the character of Thamyris. It is said that Polus created the part of Œdipus; but who knows the precise nature of the music that accompanied the first performance of "Œdipus Rex"?

That most accomplished artist, the Emperor Nero, "ceased not to come ever and anon abroade to showe his skill in open place. . . . He sung, moreover, disguised, Tragedies of the worthies and gods. . . . Among the rest he chanted the tale . . . of Orestes who killed his own Mother; of Œdipus that plucked out his own eyes, and of Hercules enraged." So says Suetonius through the mouth of Philemon Holland.

*Pausanias declares that Œdipus has no children by Jocasta, and quotes a passage from the eleventh book of the Odyssey as conclusive evidence. He also refers to the author of a lost poem, "The Adventures of Œdipus" (Pausanias, Book IX., chapter 5).—Ed.

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PROGRAMME

Walton . . . . Sinfonia Concertante, for Orchestra with Pianoforte (quasi obbligato)

(Piano: BERNARD ZIGHERA)

I. Maestoso; Allegro spiritoso; Allegretto.
II. Andante commodo.
III. Allegro molto.

(First performance in New York)

Prokofieff . . . . . Scythian Suite, Op. 20

I. The Adoration of Veles and Ala.
II. The Enemy God and the Dance of the Black Spirits.
III. Night.
IV. The Glorious Departure of Lolly and the Procession of the Sun.

Tchaikovsky . . Symphony No. 6 in B minor, "Pathetic," Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale; Adagio lamentoso.

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Sinfonia Concertante for Orchestra with Pianoforte
William Turner Walton

(Born at Oldham, Lancashire, England, on March 29, 1902; living in London)

This Sinfonia Concertante in three movements was composed in 1927. The first performance was at a concert of the Royal Philharmonic Society in London on January 5, 1928. York Bowen was the pianist; Ernest Ansermet conducted.

The first movement opens with an Introduction Maestoso, which goes into an Allegro spiritoso. Several themes are announced; as one for wood-wind instruments, another for strings. After their exposition, the section that follows may, according to the composer, "be looked upon as a recapitulation and development combined." As "M. M. S." wrote to the *Christian Science Monitor:* "The interest appears to be sustained by episodic rather than evolutionary means, and the Coda ends so tersely that it is like a thread bitten off." The brass is silent in the second movement, Andante commodo. "The atmosphere is devotional."

The Finale—Allegro molto—"is a brisk, rat-a-tat affair, full of jolly tunes and rhythms; it seems in line with Walton's earlier work, 'Portsmouth Point,' and makes a breezy effect. Here, as in the slow movement, there is a striking cadential passage just before the close. when the composer poises a most complicated discord so deftly that the excruciating crunch becomes a lovely queer twisted column of sound, a carved pillar that stands guardian to the door."

Walton's Overture "Portsmouth Point," suggested by Thomas Rowland's print published in 1814, was performed for the first time in the United States at a concert of the Boston Symphony Orchestra in Boston on November 19, 1926, Mr. Koussevitzky conductor. (The first performance was at a concert of the International Society for New Music, at Zurich, on June 22, 1926.)

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The Programme Book of this Zurich Festival contained an article signed "W. T. W.": "Mr. Walton ended his studies at Christ's College, Oxford, and received his first musical instruction from Sir Hugh Percy Allen."* (He won a probationership at the age of ten in Christ Church Cathedral, Oxford; at sixteen became an undergraduate of Christ Church; passed first two examinations for Mus. Bac. at the ages of sixteen and seventeen; he also studied under Edward Joseph Dent.) "After his fifteenth year, he was his own teacher. His chief works besides the 'Portsmouth Point' overture are a string quartet (Salzburg, 1923), a pianoforte quartet (Carnegie Prize). He has also composed a Toccata for violin and pianoforte, songs, and 'Façade,' a divertissement on poems by Edith Sitwell, recited through a megaphone behind a curtain."

We may add to this list: "Dr. Syntax: a pedagogic overture for full orchestra" (1921); Pianoforte quartet (1918); "The Passionate Shepherd," for tenor and small orchestra (1920); songs, "The Winds" and "Tritons," composed in 1920–2.

The String quartet was played by the McCullogh Quartet at Salzburg on August 4, 1923.

"Façade" was produced at the Chenil Galleries, London, on April 27, 1926. The audience was warned that it might regard "Façade" as an entertainment and that it need not repress any impulse to laugh if it felt one. The megaphone was placed in "the mouth of a big face painted half in white, half in pink, on the curtain. The orchestra, behind this curtain, consisted of piccolo, flute, clarinet, bass clarinet, saxophone, trumpet, violoncello, and percussion." The words were poems by Edith Sitwell. Oshert Sitwell recited them through the megaphone.

Ernest Newman wrote of "Façade": "How much I enjoyed the fun may be estimated from the fact that I—a critic—actually not only stayed to the end, but added my voice and my umbrella to the clamor for encores of the best 'items' long after the official proceedings were finished. . . . Here and there Mr. Walton could be seen diving into that sequestered and now stagnant pool and coming up with bits of Stravinsky sticking in his honest English hair; indeed, now and then the music was so like Stravinsky that it might have been written by Eric Fogg.

"But when the true-born Briton settled down to the true-born Briton's historic rôle of guying things that have a natural touch of

*Allen, born at Reading, December 23, 1869, was first assistant organist at Chichester Cathedral; later assistant music master at Wellington College; organ scholar at Christ's College, Oxford; organist, St. Asaph Cathedral, 1897–8; Ely Cathedral, 1898–1901; New College, Oxford, 1901–18; conductor, Bach Choir, London, 1901–20. He followed Sir Hubert Parry as director of the Royal College of Music, London, in 1918; in that year he was appointed to the Heather Chair of Music, in the University of Oxford.

absurdity about them, he was, as the modern stylist would say, priceless. Here is obviously a humorous musical talent of the first order; nothing so good in the mock-serious line of music has been heard for a long time as the 'Valse,' the 'Polka,' the 'Jodelling Song' and 'I do like to be beside the seaside'; and the deft workmanship, especially in the orchestration, made the heart of the listening musician glad.

"The curious thing was the happiness of the correspondence between all the factors of the affair. The music, the words, the megaphone, and the piquant phrasing of the lines by the reciter were as much bone of each other's bone and flesh of each other's flesh as the words and the music are of each other in 'Tristan' or 'Pelléas.' At its best, 'Façade' was the jolliest entertainment of the season. . . . And Mr. Walton ought to seek out a librettist after his own heart and give us a little musical comedy in the jazz style."

Scythian Suite, "Ala and Lolli," Op. 20

Serge Sergievich Prokofieff

(Born at Sontsovka, April 24, 1891; now living)

This Suite was composed in 1914. The first performance was at the Imperial Maryinski Theatre, Petrograd (now Leningrad) on January 29, 1916. The composer conducted.

The first performance in the United States was by the Chicago Symphony Orchestra at Chicago on December 6, 1918. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Koussevitzky conductor, on October 24, 1924.

The Suite is scored for piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, eight horns, four trumpets, four trombones, bass tuba, kettledrums, bass drum, side drum, tambourine, cymbals, triangle, celesta, xylophone, bells, two harps, pianoforte, and strings.

The four movements have this programme:

I. Invocation to Veles and Ala. Allegro feroce, 4-4 time. The music describes an invocation to the sun, worshipped by the Scythians as their highest deity, named Veles. This invocation is followed by the sacrifice to the beloved idol, Ala, the daughter of Veles.

II. The Evil-God and dance of the pagan monsters. Allegro sostenuto, 4-4 time. The Evil-God summons the seven pagan monsters from their subterranean realms and, surrounded by them, dances a delirious dance.

III. Night. Andantino, 4-4 time. The Evil-God comes to Ala in the darkness. Great harm befalls her. The moon rays fall upon Ala, and the moon-maidens descend to bring her consolation.

IV. Lolli's pursuit of the Evil-God and the sunrise. Tempestuoso, 4-4 time. Lolli, a Scythian hero, went forth to save Ala. He fights the Evil-God. In the uneven battle with the latter, Lolli would have perished, but the sun-god rises with the passing of night and smites the evil deity. With the description of the sunrise the Suite comes to an end.

* * *

Scythia is a name that has been applied to different countries at different times. The Scythia described by Herodotus comprised the southeastern parts of Europe between the Carpathian Mountains and the River Tanaïs (now Don). Herodotus gives a graphic and singularly interesting account of these wild, barbaric nomads in the fourth book of his history. We are interested here only with what he has to say about their religion:

"They propitiate the following gods only: Vesta, most of all; then Jupiter, deeming the Earth to be the wife of Jupiter; after these, Apollo, and Venus Urania, and Hercules and Mars. All the Scythians acknowledge these, but those who are called Royal Scythians sacrifice also to Neptune. Vesta in the Scythian language is named Tabiti; Jupiter is, in my opinion, very rightly called Papaeus; the Earth, Apia: Apollo, Oetosyrus; Venus Urania, Artimposa; and Neptune, Thamimasadas. They are not accustomed to erect images, altars, and temples, except to Mars; to him they are accustomed." Then follows a minute description of the manner in which they sacrificed cattle and enemies taken prisoners, the latter to Mars. "Swine they never use, nor suffer them to be reared in their country."

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Symphony No. 6, B minor, "Pathetic," Op. 74

Peter Ilich Tchaikovsky

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Petrograd,* November 6, 1893)

The Sixth Symphony was performed for the first time at Petrograd October 28, 1893. The programme included an overture to an unfinished opera by Laroche, Tchaikovsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tchaikovsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

* * *

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "Pathetic"!' and he wrote in my presence the title that will forever remain."

On October 30 Tchaikovsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidov, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1 Tchaikovsky was in perfect health. He dined

*In 1924 the Soviet Government of Russia informed the head of its postal department that the name Petrograd had been changed to Leningrad.

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with an old friend and went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamov objected to all talk about ghosts and anything that reminded one of death. Tchaikovsky laughed at Warlamov's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tchaikovsky's death that he took poison or sought deliberately the cholera. When Mr. Alexander Siloti, a pupil of Tchaikovsky, first visited Boston, in 1898, he did not hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. From the circumstantial account given by Modest it is plain to see that Tchaikovsky's death was due to natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon

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as I am in the tub–as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mme. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the communion, and he spoke words that the dying man could no longer understand. "Peter Ilich suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

* * *

What was the programme in Tchaikovsky's mind? Kashkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *'lamentation large et souffrance inconnue,'* and seems to set the seal of finalty on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.' . . ."

* * *

Each hearer has his own thought when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years with the transports and illusions of love, the remembrance of youth and all that is in that word.

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Thursday Evening, April 12, 1928, at 8.30

Saturday Afternoon, April 14, 1928, at 2.30

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

NOTE: The Programmes of the Evening and the Afternoon Concerts are entirely different.

The second movement might bear as a motto the words of the Third Kalander in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: "This is indeed life. O sad that 'tis fleeting!" The trio is as the sound of the clock that in Poe's wild tale of the Masque of the Red Death compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation." In this trio Death beats the drum. With Tchaikovsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments.* The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever. For this, some, who do not like Tchaikovsky, call him a barbarian, a savage. They are like Danfodio, who attempted to abolish the music of the drum in Africa. But, even in that venerable and mysterious land, the drum is not necessarily a monotonous instrument. Winwood Reade, who at first was disturbed by this music through the night watches, wrote before he left Africa: "For the drum has its language: with short, lively sounds it summons to the dance, it thunders for the alarm of fire or war, loudly and quickly with no intervals between the beats; it rattles for the marriage; it tolls for the death, and now it says in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come.'" Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious and learned. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another in a wood are of a totally different order of sound from the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments. Now Tchaikovsky's drum has "the innuendo of design"; I am not sure but he worshipped

*Note the effect of the constant drum-beats in O'Neill's "The Emperor Jones."

it with fetishistic honors; and surely the Tchaikovsky of the Pathetic Symphony cries out with the North American brave: "Do you *understand* what my drum says?"

Compare Walt Whitman's poem in "Drum Taps" (New York, 1865).

1.

Beat! beat! drums!—Blow! bugles! blow!
Through the windows—through doors—burst like a force of ruthless men,
Into the solemn church, and scatter the congregation;
Into the school where the scholar is studying:
Leave not the bridegroom quiet—no happiness must he have now with his bride:
Nor the peaceful farmer any peace, plowing his field or gathering his grain;
So fierce you whirr and pound, you drums—so shrill you bugles blow.

2.

Beat! beat! drums!—Blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses?
No sleepers must sleep in those beds;
No bargainers' bargains by day—no brokers or speculators—Would they continue?
Would the talkers be talking? Would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.

3.

Beat! beat! drums!—Blow! bugles! blow!
Make no parley—stop for no expostulation;
Mind not the timid—mind not the weeper or prayer;
Mind not the old man beseeching the young man;
Let not the child's voice be heard, nor the mother's entreaties;
Make even the trestles to shake the dead, where they lie awaiting the hearses,
So strong you thump, O terrible drums—so loud you bugles blow.

The third movement—the march-scherzo—is the excuse, the pretext, for the final lamentation. The man triumphs, he knows all that there is in earthly fame. As Victor Hugo said, success is hideous. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing in Roman streets, at Tasso with the laurel wreath, at coronation of King or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

This battle-drunk, delirious movement must perforce precede the mighty wail.

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"The glories of our blood and state
Are shadows, not substantial things;
There is no armour against fate;
Death lays his icy hands on kings."

Vernon Blackburn compared this threnody to Shelley's "Adonais": "The precise emotions, down to a certain and extreme point, which inspired Shelley in his wonderful expression of grief and despair, also inspired the greatest of modern musicians since Wagner in his Swan Song,—his last musical utterance on earth. The first movement is the exact counterpart of those lines:—

'He will awake no more, oh, nevermore!—
Within the twilight chamber spreads apace
The shadow of white death.'

"As the musician strays into the darkness and into the miserable oblivion of death . . . Tchaikovsky reaches the full despair of those other lines:—

'We decay
Like corpses in a charnel; fear and grief
Convulse us and consume us day by day,
And cold hopes swarm like worms within our living clay.'

"With that mysterious and desperate hopelessness the Russian comes to an end of his faith and anticipation. . . . For as 'time,' writes Shelley, 'like a many-colored dome of glass, stains the white radiance of eternity,' even so Tchaikovsky in this symphony has stained eternity's radiance: he has captured the years and bound them into a momentary emotional pang."

* * *

The symphony is scored for three flutes (the third is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, tamtam, and strings.

The first performance in the United States was by the Symphony Society of New York, Walter Damrosch conductor, March 16, 1894.

The first performance in Boston was by the Boston Symphony Orchestra, Emil Paur conductor, on December 29, 1894. Later performances at these concerts were on January 11 and February 15, 1896; April 3, 1897; February 5 and October 29, 1898; January 11, 1902; December 23, 1904; March 16, 1907; November 14, 1908; April 29, 1911; March 28, 1924; October 23, 1925; February 17, 1928.

* * *

Tchaikovsky was not the first to put funeral music in the Finale of a Symphony. The Finale of Spohr's Symphony No. 4, "The Consecration of Tones," is entitled "Funeral Music. Consolation in Tears." The first section is a Larghetto in F minor, but an Allegretto in F major follows.

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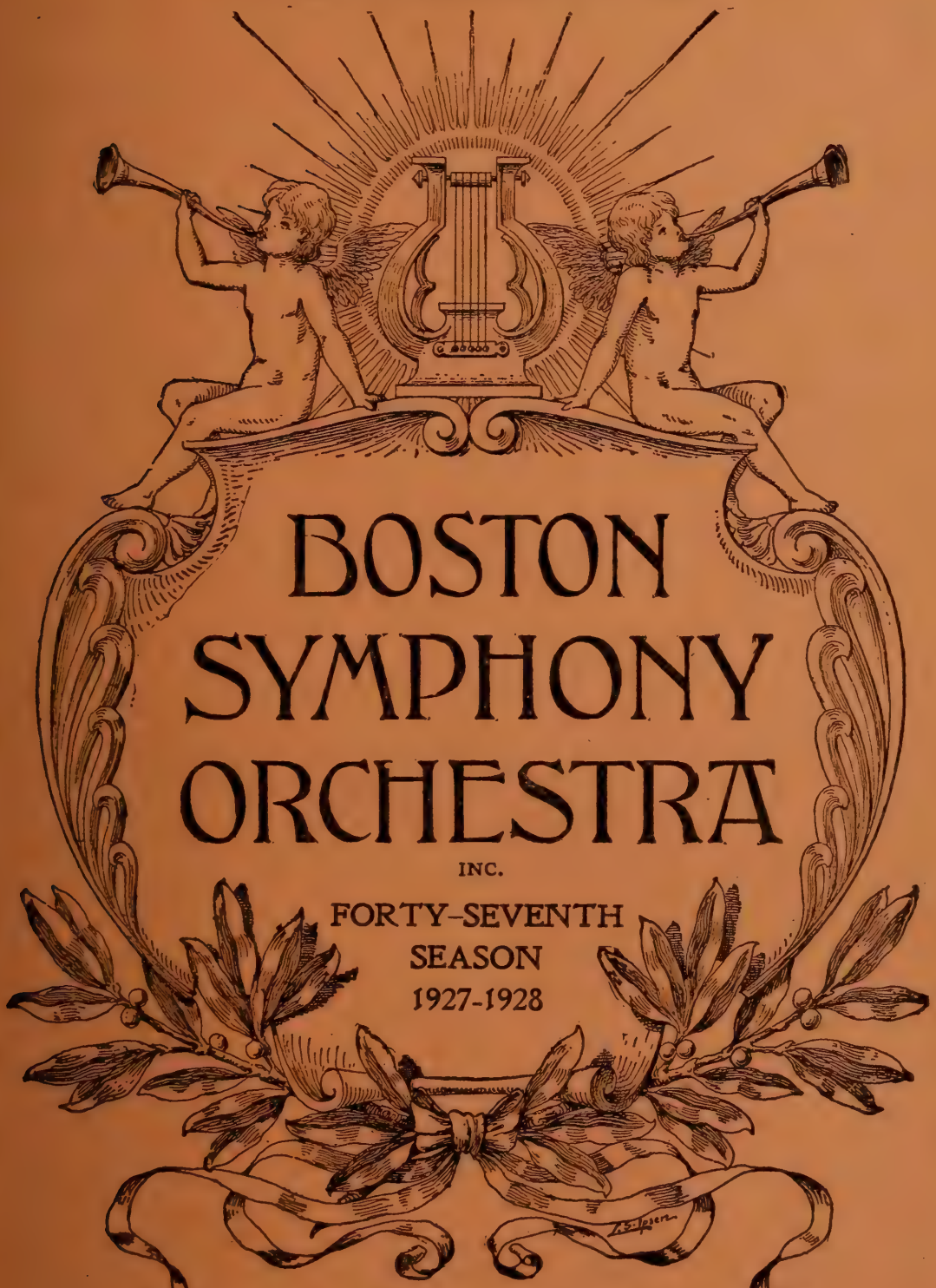

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1927-1928

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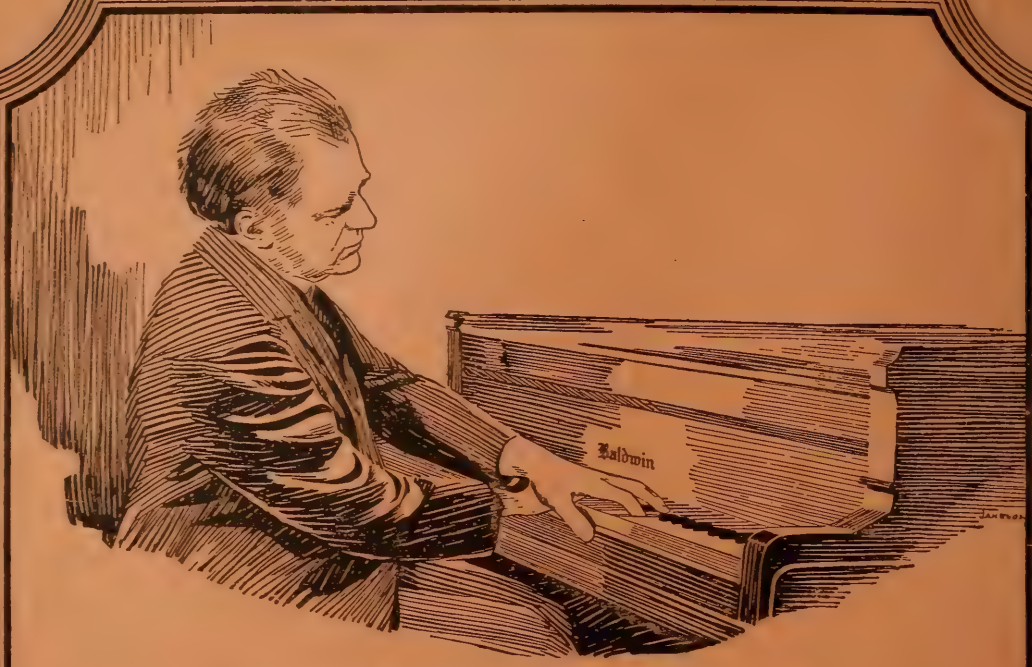

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NOTES BY PHILIP HALE

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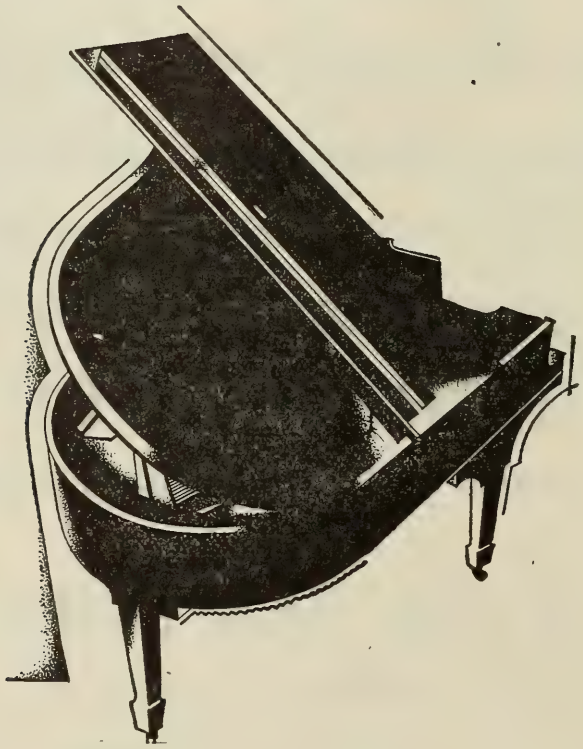

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Hill . . . . . Symphony in B-flat, Op. 34

I. Allegro moderato, ma risoluto.
II. Moderato maestoso.
III. Allegro brioso.

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II. Andante con moto.
III. Allegro; Trio.
IV. Allegro.

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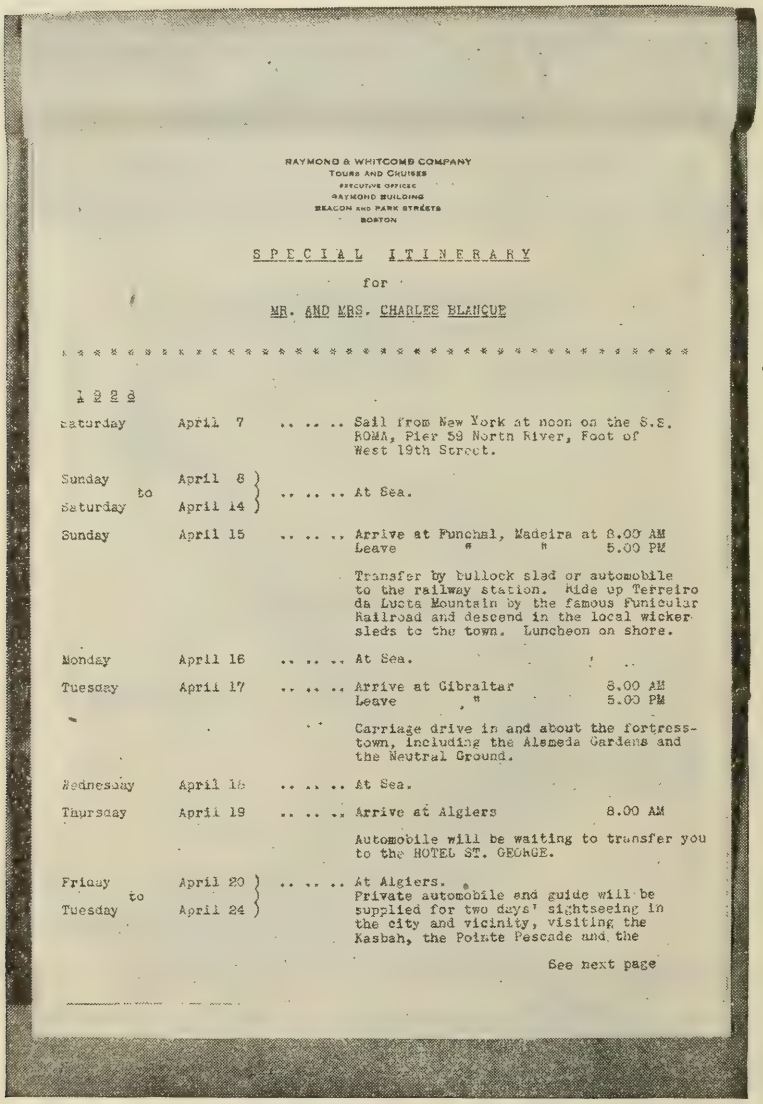

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(Born at Boston, Mass., on September 9, 1872; now living in Cambridge, Mass.)

We are indebted to Mr. Hill for the following account of his symphony:

"This symphony was composed from June to November, 1927. It has no descriptive basis, hints at no dramatic conflict or spiritual crisis. It attempts merely to develop musical ideas.

"After three measures of introduction, the principal theme is announced by the horns. After the usual transition, the second theme, given mainly to strings, appears in the mediant major. The conclusion theme emphasizes the same tonality. The development is based upon the principal subject, and the conclusion theme up to the passage which leads to the restatement. The second theme is then given more orchestral emphasis. The coda is brief, and the end quiet.

"In the slow movement, a section in E-flat minor gives way to an episode in the relative major. After some development, the first section returns somewhat varied, and closes with an allusion to the central episode.

"The finale is virtually in rondo form. The first theme is rhyth-

mical; the second, lyrical. Towards the close of the movement, the second theme is given to the brass, leading to a brief coda.

"The following instruments are used: four flutes (the third and fourth interchangeable with piccolos), two oboes, English horn, three clarinets in B-flat, bass clarinet in B-flat, two bassoons, double-bassoon, six horns in F, four trumpets in B-flat, three trombones, bass tuba, kettledrums, bass drum, snare drum, cymbals, triangle, tambourine, Glockenspiel, piano, and the usual strings.

"The score is dedicated to Sergei Koussevitzky."

* * *

These orchestral works by Mr. Hill have been performed at concerts of the Boston Symphony Orchestra in Boston:

1916. March 24, "The Parting of Lancelot and Guinevere," symphonic poem.

1919. March 28, "Stevensoniana," Suite No. 1.

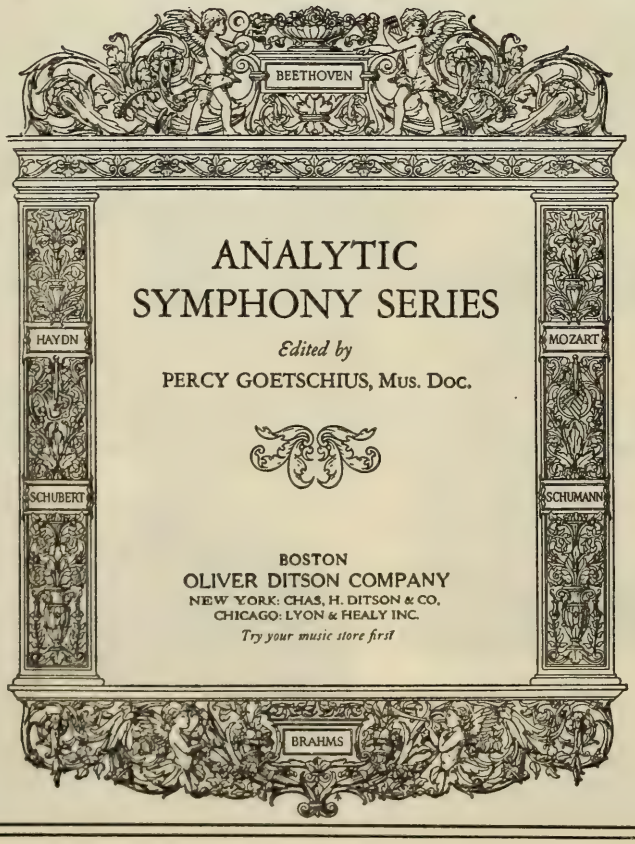
1920. October 29, "The Fall of the House of Usher," symphonic poem.

1922. February 24, Waltzes for orchestra.

1924. March 21, "Stevensoniana," Suite No. 2; December 19, Scherzo for two pianos (Messrs. Maier and Pattison) and orchestra.

1927. April 1, 1927, "Lilacs" (after Amy Lowell's poem).

1928. March 30, Symphony in B-flat.



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Suite derived from the Danced Story, "The Fire-Bird"

Igor Fedorovitch Stravinsky

(Born at Oranienbaum near Leningrad on June 5, 1882; now living)

In the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score was ready in May, 1910. The scenario was the work of Fokine.

The first performance of the "Oiseau de Feu" a "Conte dansé" in two scenes, was at the Paris Opéra on June 25, 1910. The Fire-Bird, Tamara Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Katscheï, Boulgakov. Gabriel Pierné conducted. The stage settings were by Golovine and Bakst. Balakirev had sketched an opera in which the Fire-Bird was the central figure, but nothing came of it. Katscheï (or Kotscheï) is the hero of Rimsky-Korsakov's opera "Katscheï the Immortal: an Autumn Legend," produced at the Private Opera, Moscow, in 1902. He also figures as "the man-skeleton" in Rimsky-Korsakov's "Mlada,"* a fairy opera-ballet (Leningrad, 1893) and, by implication, in Moussorgsky's symphonic poem, "A Night on Bald Mountain."†

*The third act "Night on the Mount Triglav," arranged for concert use, was played in Boston by the Boston Symphony Orchestra on December 23, 1921.

†This symphonic poem was produced in Boston by the Orchestral Club, Mr. Longy conductor, on January 4, 1905.

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Mr. Montagu-Nathan says in his sketch of Stravinsky—"Contemporary Russian Composers": "In identifying the literary basis of 'The Fire-Bird' with that of Korsakoff's 'Katscheï,' it should be pointed out that the latter work is but a *pastiche* of episodes derived from legendary lore, with the monster as a central figure. In Stravinsky's ballet, the ogre is an accessory character, so far as concerns the dramatic action, but his presence in the scheme is nevertheless vital to it."

Fokine's scenario may thus be described: After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Katscheï, who turns decoyed travellers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Katscheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Katscheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Katscheï and his retinue to dance until they drop exhausted. The secret of Katscheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Katscheï and his crew sway with it. At last the egg is dashed to the ground; Katscheï dies; his palace vanishes; the petrified knights come to life; and Ivan, amid great rejoicing, receives the hand of the most beautiful princess.

According to Ralston in his "Russian Folk-Tales," the Fire-Bird

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is known in its native haunts as the *Zhar-Ptitsa*. Its name, he says, indicates its close connection with flame or light. *Zhar* means " 'glowing heart,' as of a furnace"; and *Zhar-Ptitsa* means, literally, "the Glow-Bird." "Its appearance corresponds with its designation. Its feathers blaze with golden or silvery sheen, its eyes shine like crystal, it dwells in a golden cage. In the depth of the night it flies into a garden and lights it up as brilliantly as could a thousand burning fires. A single feather from its tail illuminates a dark room. It feeds upon golden apples, which have the power of bestowing youth and beauty—or, according to a Croatian version, on magic grasses."

Katscheï is one of the many incarnations of the dark spirit. "Sometimes he is described as altogether serpent-like in form; sometimes he seems to be of a mixed nature, partly human and partly ophidian, but in some stories he is apparently framed after the fashion of a man. . . . He is called 'immortal' or 'deathless' because of his superiority to the ordinary laws of existence. . . . Sometimes his 'death'—that is, the object with which his life is indissolubly connected—does not exist within his body."—Ralston's "Russian Folk-Tales."

The movements of the Suite are as follows:

I. Introduction. Enchanted Garden of Katscheï, and the dance of the Fire-Bird.
II. Entreaties of the Fire-Bird.
III. The Princesses Play with the Golden Apples.
III (*a*). Berceuse. This Lullaby is not in the Suite as first published.
IV. Dance (Ronde) of the Princesses.
V. Infernal Dance of Katscheï's subjects.

No movement of the Suite depends for its musical effect on the stage setting or a dramatic situation.

The Suite is scored for piccolo, three flutes (one interchangeable with a second piccolo), three oboes, English horn, three clarinets in A (one interchangeable with a little clarinet in D), bass clarinet, three bassoons (one interchangeable with a second double-bassoon),

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double-bassoon, four horns, three trumpets, bass tuba, kettledrums, bass drum, cymbals, triangle, bells, tambourine, xylophone, celesta, pianoforte, three harps, sixteen first violins, sixteen second violins, fourteen violas, eight violoncellos, six double basses.

Mr. Montagu-Nathan says of this ballet music that the orchestra supplies the usual musical commentary upon the dramatic action, and on occasion takes upon itself a function which renders it something more than an accessory. "The music describes with an extraordinary wealth of suggestion the various weird figures of the drama, and is of a nature never allowing us to forget that it is fantasy and not life that we are witnessing. The flight of the Fire-Bird, its dance, and its vain resistance are rendered in music whose primary purpose is the description of movement and not descriptiveness itself, while the quarry's pleading is brought to our ears through a veil of make-believe; her supplication is in accents that suggest the conventional posturing of the ballerina and not of a real bird ensnared. Throughout the ballet the music serves as a preparation, by means of the ear, for what the eye is to witness. Even the graceful nocturnal dance of the captive maidens has a note that suggests the dominion of their villainous jailer, and the episodic theme of their play with the apples is that which later heralds their liberation through the good graces of the Fire-Bird. Ere the delightful melody of the *Khorovode** has died away, we are aware that we shall soon have something less dainty to contemplate, and, with the approach of the monster and his awful satellites, it is clear that another musical picture is to be added to the gallery inaugurated by Glinka with his march of Chernomov in 'Russlan and Ludmilla.' "†

The first performance of this ballet in the United States was by Serge Diaghilev's Ballet Russe Company at the Century Theatre, New York, January 17, 1916. The ballet was chosen for the opening

*The lullaby that rocks the Tsarevna into "a sleep that will protect her from Katscheï."

†"Russlan and Ludmilla" was produced at Leningrad on November 27 (o. s.) 1842. The overture was played in Boston at a concert of the Boston Symphony Orchestra on March 3, 1894.

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of the season. The dancers were Mlle. Xenia Maclezova,* The Fire-Bird; Mme. Labow Tchernicheva, La Belle Tsarevna; L. Massine, Ivan Tsarevitch; Cecchetti, Katscheï. Ernest Ansermet conducted.

The same dancers were seen at the Boston Opera House in "The Fire-Bird" on January 31, 1916.

The Suite was performed in New York, by the New York Symphony Society on December 31, 1916; in Philadelphia, by the Philadelphia Symphony Orchestra on November 2, 1917; in Boston, by the Boston Symphony Orchestra on October 31, 1919 (Mr. Monteux conductor).

When the Suite was conducted in Boston by Mr. Koussevitzky (January 23, 24, 1925), the programme also comprised these pieces by Stravinsky: Song of the Volga Boatman (arranged for wind instruments and percussion); Suite from "Petrouchka"; and Concerto for piano and wind instruments with double basses (Mr. Stravinsky, pianist; first performance of the Concerto in America).

Stravinsky in 1919 rescored this Suite to make it more available for an orchestra of ordinary size: two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, xylophone, harp, piano, and strings.

He also rearranged and added from material in the original ballet. He retained from the first suite the Introduction, the "Dance of the Fire-Bird," the "Dance of the Princesses," and "Katscheï's Infernal Dance," but omitted "The Enchanted Garden," "The Supplications of the Fire-Bird," and "The Princesses Playing with the Golden Apples." He added two numbers from the ballet: the Berceuse and the Finale. The revised suite, published in 1920, was played in Philadelphia by the Philadelphia Orchestra on October 17, 1924.

At the performance in Boston by the Boston Symphony Orchestra,

*She quarrelled in Boston with the management. She was replaced on February 2, 1916, by Lydia Lopokova.

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Mr. Koussevitzky, conductor, on December 10, 1926, the programme read:

a. Introduction; Katscheï's Enchanted Garden and Dance of the Fire-Bird; *b.* Supplication of the Fire-Bird; *c.* The Princesses Play with the Golden Apples; *d.* Dance of the Princesses; *e.* Infernal Dance of all the Subjects of Katscheï; *f.* Berceuse and Finale.

SYMPHONY No. 5, C MINOR, OP. 67 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumovsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters

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little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!";* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder the words of the great Hector Berlioz:

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, *'Nocturna versate manu, versate diurna,'* read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these

*It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united violoncellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which return constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The Scherzo is a strange composition. Its first measures, which are not terrible themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—but will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

*Indifference of Berlioz to exact terminology is not infrequently shown in his essays.—Ed.

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were the means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly towards heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end; music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterwards.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from the beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy concert as early as November 27, 1841.

Other first performances: London, April 15, 1816, Philharmonic Society; Paris, April 13, 1828, Société des Concerts; Leningrad, March 23, 1859; Rome, November 9, 1877; Madrid, 1878.

The fifth symphony was the opening number of the first concert of the Philharmonic Society of New York, December 7, 1842. U. L. Hill conducted the symphony.

List of Works Performed at the Thursday Evening Concerts during the Season of 1927-1928

BACH

Two Choral Preludes (Orchestrated by ARNOLD SCHÖNBERG) — I. November 24

BEETHOVEN

Symphony No. 7, in A major, Op. 92 — I. November 24

Symphony No. 5 in C minor, Op. 67 — V. April 12

BLOCH

Four Episodes — III. February 2

HANDEL

Concerto Grosso No. 5 in D major for String Orchestra (Edited by G. F. Kogel) — IV. March 8

Solo Violins: R. BURGIN, J. THEODOROWICZ

Solo Violoncello: J. BEDETTI

HILL

Symphony in B-flat, Op. 34 — V. April 12

(First performance in New York)

MALIPIERO

"La Cimarosiana." Five Orchestral Pieces by Cimarosa (re-orchestrated by MALIPIERO) — I. November 24

(First time in New York)

MENDELSSOHN

Symphony in A major. "Italian," Op. 90 — II. January 5

MOZART

Symphony in E-flat major (Koechel No. 543) — III. February 2

RAVEL

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RIMSKY-KORSAKOV

Symphonic Suite "Scheherazade," after "The Thousand Nights and a Night" Op. 35 — II. January 5

SIBELIUS

Symphony No. 1 in E minor, Op. 39 — III. February 2

STRAVINSKY

"Œdipus Rex," Opera Oratorio in Two Acts (Text by J. Cocteau, after the Drama of Sophocles) — IV. March 8

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FIFTH MATINEE

Saturday Afternoon, April 14

at 2:30

The Programme for this Concert has been changed as follows:

Beethoven. . . . Overture to "Egmont"

Bach. . . . . .Two Choral Preludes

Lazar . . . . . .Music for Orchestra

Wagner. . . . . .Prelude and Love-Death from "Tristan and Isolde"

Beethoven. . . . Symphony No. 5 in C minor

FIFTH MATINEE

SATURDAY AFTERNOON, APRIL 14

AT 2.30

PROGRAMME

Bach . . . . . Two Choral Preludes, Orchestrated by Arnold Schönberg

I. "Schmücke Dich, O Liebe Seele."
II. "Komm, Gott, Schöpfer, Heiliger Geist."

Lazăr . . . . . Music for Orchestra

(First performance in New York)

Wagner . . . . Prelude and Love-Death from "Tristan and Isolde"

Beethoven . . . . Symphony No. 5 in C minor, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro; Trio.
IV. Allegro.

There will be an intermission before the symphony

Two Choral Preludes: "Schmücke Dich, O Liebe Seele," and "Komm, Gott, Schöpfer, Heiliger Geist"
Johann Sebastian Bach (Orchestrated by Arnold Schönberg)

(Bach born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750. Schönberg born at Vienna, September 13, 1874; now living)

Schönberg, in the summer of 1922, orchestrated these chorals at the suggestion of Josef Stransky, who was then the conductor of the Philharmonic Society of New York. In the transcription there are hardly any textual additions, but the score calls for two piccolos, two flutes, two oboes, two English horns, two E-flat clarinets, two bass clarinets, two bassoons, two double-bassoons, four horns, four trumpets, four trombones, bass tuba, kettledrums, cymbals, triangle, Glockenspiel, celesta, two harps, and the usual strings. The transcriptions were played for the first time in December, 1922, by the Philharmonic Society, led by Mr. Stransky.

"Schmücke Dich" is the Choral Prelude No. 49 in the Peters Edition of Bach's organ music, Vol. VII. The tune was composed by Johann Crüger (1598–1662). The choral is based on Johann Franck's Eucharistic Hymn.

Schumann heard Mendelssohn play this prelude in the St. Thomas Church, Leipsic, for a fund to raise a monument in memory of Bach, and Schumann wrote that it seemed as though "around the *cantus firmus* hung winding wreaths of golden leaves, and such blissfulness was breathed from within it, that you yourself avowed that if life was bereft of all hope and faith, this one Chorale would renew them for you. I was silent and went away dazed into God's acre, feeling acutely pained that I could lay no flower on his urn."

"Komm, Gott, Schöpfer" is No. 35 in Volume 7 of the Peters Edition. The melody is Luther's "Whitsuntide Hymn"; words and music derived from the Latin, "Veni, Creator Spiritus."

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MUSIC FOR AN ORCHESTRA . . . . . FILIP LAZĂR

(Born on May 18, 1894, at Craiova, Roumania; now living at Bucharest)

The first performance was in Boston on March 23, 1928, by the Boston Symphony Orchestra. There is no programme; no motto.

*
* *

Lazăr entered the Bucharest Conservatory of Music when he was nine years old. He studied the pianoforte with Emilie Saegin, and theory with D. C. Kiriac. From 1909 to 1913 his teacher of harmony. counterpoint, and fugue was Alfonso Castaldi. At the Leipsic Conservatory of Music (1913–14), Lazăr took pianoforte lessons of Robert Teichmüller. His teacher in composition was Stephan Krehl.* A pianoforte sonata showing the strong influence of Schumann and Brahms was written by Lazăr at this period. He returned to Roumania a few days before the war broke out. In 1915 he re-entered the military school, and remained there until Roumania declared war against the central allies. He served actively in the army, was cited in an "order of the day," and he received the Roumanian War Cross.

The list of his compositions includes a violin sonata (1919), which was awarded the second national prize for composition; in 1920–22 he composed some orchestral pieces, his first attempts in large musical form; in 1924 he wrote a pianoforte suite, "Bagatelle," for double bass or violoncello with piano; "Divertissement," for full orchestra,—all of which are published by Universal Edition. In

*Krehl, born at Leipsic in 1864, a pupil of the Leipsic Conservatory, taught the piano and theory in 1889 at the Carlsrühe Conservatory; in 1907, at the Leipsic Conservatory, where in 1910 he was made a Professor. He is known as a composer by his Symphonic Prelude to Hauptmann's "Hannele"; chamber music (including a clarinet quintet, string quartet, and violin sonata); a cantata (Tröstung") for solo voices, chorus, and orchestra; pianoforte pieces, and songs. He has written several theoretical treatises.—P. H.

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1924 he composed two Folk Choruses (*MS*); in 1925, Two Roumanian Folk Dances (Oxford University Press); 1926 "Deux Chansons d'amour et une autre gaie" (Durand, Paris).

* * *

Lazăr's "Tziganes" ("Gypsies") Scherzo was performed for the first time anywhere at a concert of the Boston Symphony Orchestra in Boston, on October 29, 1926. Mr. Koussevitzky conducted.

Prelude and "Love-Death" from "Tristan and Isolde"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The subject of "Tristan und Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year. The composition of the first act was completed at Zürich, December 31, 1857 (some say, but only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859.

This "action" in three parts was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865.* The first performance in America was at the Metropolitan, New York, December 1, 1886.†

*Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marke, Zuttmayer; Isolde, Mme. Schnorr von Carolsfeld; Brangäne, Miss Deinet. Hans von Bülow conducted.

†Tristan, Albert Niemann; Kurvenal, Adolf Robinson; Melot, Rudolph von Milder; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brangäne, Marianne Brandt; Ein Hirt, Otto Kemlitz; Steuermann, Emil Sänger; Seemann, Max Alvary. Anton Seidl conducted.

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The first performance in Boston was at the Boston Theatre, April 1, 1895.*

The Prelude and the Love-Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860, and arranged the ending.

Wagner himself frequently conducted the Prelude and Love-Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

The Prelude, Langsam und schmachtend (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by violoncellos,

*Tristan, Max Alvary; Kurvenal, Franz Schwartz; Melot, James F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanov; Isolde, Rosa Sucher; Brangäne, Marie Brema. Walter Damrosch conducted.

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List of Works Performed at the Saturday Afternoon Concerts during the Season of 1927-1928

BACH

Concerto No. 2 in F major, for Violin, Flute, Oboe and Trumpet (Edited by Felix Mottl) — III. February 4
Messrs. BURGIN, LAURENT, GILLET, MAGER

Two Choral Preludes, Orchestrated by Arnold Schönberg — V. April 14

BEETHOVEN

Symphony No. 5 in C minor, Op. 67 — V. April 14

BRAHMS

Symphony No. 4 in E minor, Op. 98 — II. January 7

CARPENTER

"Skyscrapers" (A Ballet of Modern American Life) — III. February 4
Soprano: CLAIRE MAGER
Tenor: RULON Y. ROBISON
(First concert performance in New York)

HAYDN

Symphony in G major (Breitkopf and Härtel No. 13) — I. November 26

HONEGGER

Incidental Music to D'Annunzio's "Fedra" — I. November 26

LAZĂR

Music for Orchestra — V. April 14
(First performance in New York)

LOEFFLER

A Pagan Poem (after Virgil) for Orchestra, Pianoforte, English Horn, and Three Trumpets Obbligati, Op. 14 — I. November 26
Piano: BERNARD ZIGHERA
English Horn: LOUIS SPEYER

MARTINŬ

"La Bagarre" ("The Tumult"), Allegro for Orchestra — I. November 26
(First time in New York)

PROKOFIEFF

Scythian Suite, Op. 20 — IV. March 10

RAVEL

Alborada del Grazioso — II. January 7

"Ma Mère l'Oye" ("Mother Goose") Five Children's Pieces — II. January 7

Orchestral Excerpts from "Daphnis et Chloé," Ballet in One Act (Second Suite) — II. January 7

SIBELIUS

Symphony No. 1 in E minor, Op. 39 — III. February 4

STRAVINSKY

Orchestral Suite from the Ballet, "Petrouchka" — I. November 26

TCHAIKOVSKY

Symphony No. 6 in B minor, "Pathetic," Op. 74 — IV. March 10

WAGNER

"Prelude and Love-Death" from "Tristan and Isolde" — V. April 14

WALTON

Sinfonia Concertante, for Orchestra with Pianoforte (quasi obbligato) — IV. March 10
Piano: BERNARD ZIGHERA
(First performance in New York)

is combined in the third measure with a phrase ascending chromatically and given to the oboes.

These phrases form a theme known as the Love Potion motive, or the motive of Longing; for passionate commentators are not yet agreed about the terminology. The second theme, again sung by the violoncellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and the usual strings.

The first performance in Boston of the Prelude and Love-Death (orchestral) was at Theodore Thomas's concert of December 6, 1871.

Wagner wrote this explanatory programme:

"A primitive old love poem,* which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of Tristan and Isolde. Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord. Jealous of this infringement of her rights, the Goddess of Love takes her revenge. As the result of a happy mistake, she allows the couple to taste of the love potion which, in accordance with the custom of the times, and by way of precaution, the mother had prepared for the husband who should marry her daughter from political motives, and which, by the burning desire which suddenly inflames them after tasting it, opens their eyes to the truth, and leads to the avowal that for the future they belong only to each other. Henceforth, there is no end to the longings, the demands, the joys and woes of love. The world, power, fame, splendor, honor, knighthood, fidelity, friendship, all are dissipated like an empty dream. One thing only remains; longing, longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing,

*The story was known to poets long ago; to the Norman minstrel, Berould, somewhere in the middle of the twelfth century; to the German Eilhard von Oberge a little later; to English writers in the thirteenth century.—Ed.

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never awakening, their only deliverance. . . . Powerless, the heart sinks back to languish in longing, in longing without attaining; for each attainment only begets new longing, until in the last stage of weariness the foreboding of the highest joy of dying, of no longer existing, of the last escape into that wonderful kingdom from which we are furthest off when we are most strenuously striving to enter therein. Shall we call it death? Or is it the hidden wonder-world, from out of which an ivy and vine, entwined with each other, grew up upon Tristan's and Isolde's grave, as the legend tells us?"

SYMPHONY No. 5, C MINOR, OP. 67 . . . LUDWIG VAN BEETHOVEN

(See Notes on Page 15)

ENTR'ACTE

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("Dum-Dum" in the *Daily Telegraph* of London)

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windward quarter and can thus protect the players without hiding them from that part of the audience which has its back to the wind. This was an afterthought, and the outcome of some sagacity. One day the orchestra, then exposed, was laboriously defying a strong gale. It happened that the trombone was at rest, and the wind, having, I suppose, an affection for that instrument, blew down it of its own accord, and elicited a groan so unexpected and so frightful that the organist of our parish church, who was present, wrote to the paper about it, saying that this thing should not be. A considerable correspondence was aroused, and, as a result, some brainy soul hit on the idea of these shutters. The trombonist, by the way, was ill for some time, suffering from shock. He thought his weapon was haunted. Imagine a haunted trombone!

Our orchestra is small in size, but very good. It consists of a grand piano, a round dozen of other musical instruments, and a harmonium. No saxophones, thank goodness! At one time we had a conductor. Undoubtedly he woke things up, but the corporation, thinking, I suppose, that it didn't matter, economised on him, and now our first violin, Mr. Schwarz (but British-born), waves his bow when he happens to have an off moment. The band gets along, which after all is the main point, and perhaps the reposeful quality of the performances is good for those of our guests who are shaky in their nerves, particularly as our air is so bracing.

When the season really gets going that unfortunate band produces from two to three concerts a day, and how on earth it's done beats me. They have, of course, a repertoire to start with. This lasts for about a fortnight, after which they begin to turn the pile over. But, mind you, they learn new things as they go along. Ours is an up-to-date town, and they jolly well have to. But when they find the time for rehearsal is beyond me. They have to get to and from their homes, have meals, and change for the evening

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concert (they dress). To add to their difficulties, they are all exceptionally small men, which makes their distances longer; it is good fun, after a concert, to see them scuttling busily away home like a lot of Shetland ponies. They cater for tastes as broad and general as the casing air. At one end of the gamut you may get anything from the Blue Danube to the latest and vilest dog-trot; at the other, in what we call our classical programmes, they will work about between the "Mireille" Overture and, say, Tchaikovsky. Then they have humorous pieces. One of these is descriptive of dawn, with a lot of cocks crowing, from the staccato bantam (? flute) to the good old sonorous rooster (? bassoon). The bantam is really funny.

Our concerts are well attended and politely received—a bit too much of the latter, perhaps. We import our singers, of whom I have no desire to speak. If there is one, he or she is encored, I believe from a kind of cold courtesy; if there are two, the second is encored, because, after all, it would be invidious and hard on the fellow if you left him out; besides, he's no worse than the other. The "Lost Chord" on the cornet is encored, I suppose because the audience like it. Indeed, all solos are encored. Fortunately we have one kind of solo item to which no reproach attaches. It is our pleasing custom now and then to bring one of our most unlikely instruments into an individual light. Have you ever, in a small band, seen the king of glory lugged forward by his giraffe-like neck to an unwonted prominence and there asked to show the stuff that is in him, not as one of many, but alone? Come to us and you will, and in simple geniality you will not let him go till he has growled, twice.

I sometimes wonder, when I contemplate our audiences, whether, for all their punctual applause of what is offered them, the band-stand isn't as great an attraction as the band. If the stand is mute they sit and look at it; if it pours out music they accept the gift with gentle passivity. Some bring their work, some read novels, some dally, and others openly talk. Last year I heard a couple of girls discussing science. "What's this Darwin the papers have been gassing about?" asked one. Her companion replied, "Ow, he says we all come from monkeys." "Laikely," said the inquirer, with a light laugh, and so settled the entire evolutionary theory. I never heard anything done more quickly.

Still, here and there is to be seen a true lover of music. The most noticeable last year was a large nondescript dog. He came to the afternoon concerts, apparently alone, and his cocked ears and head slightly on one side showed him to be an attentive and critical listener. He came most days, and only once faltered in his high example. This was during one of our humorous pieces, in the course of which an instrument accurately and unexpectedly imitated a cat. In a moment he was on his feet, barking madly. When he saw from the laughter of the audience that he had made an ass of himself, he slunk away, hating ridicule, as all dogs do. But he was back in his old place next day.

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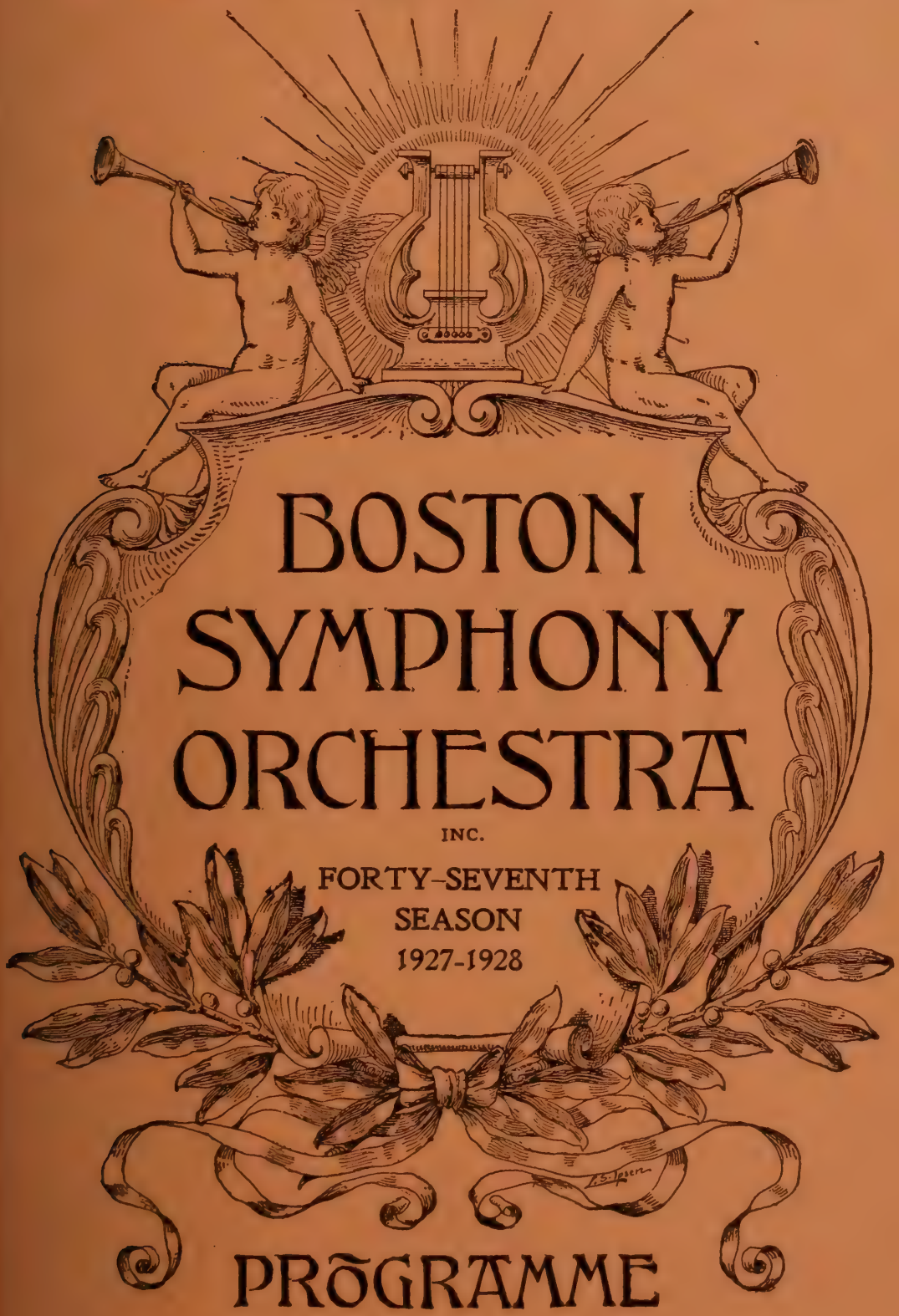

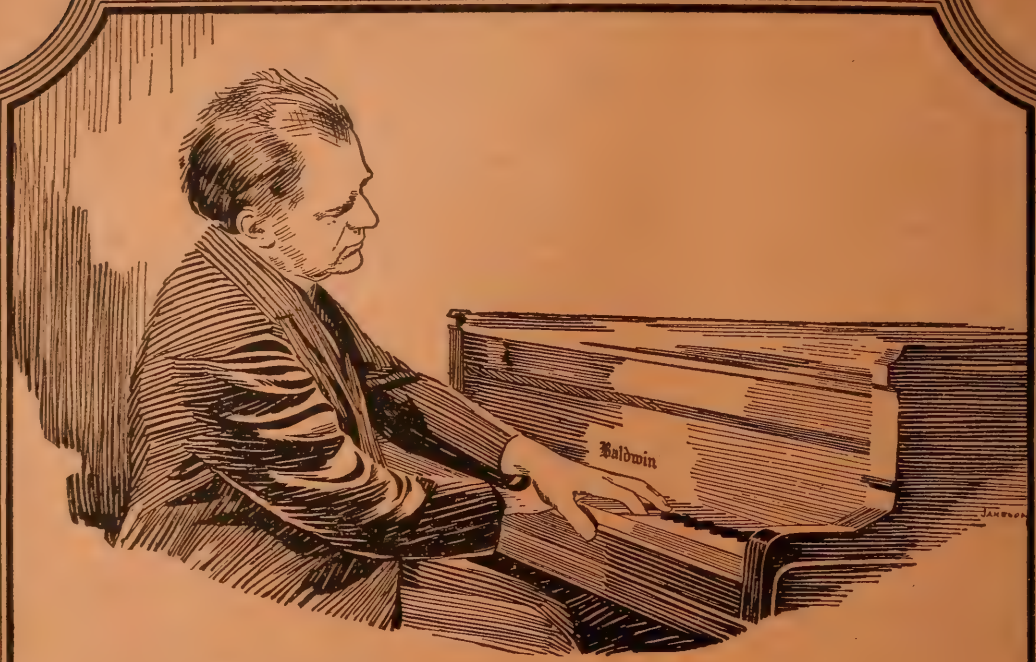

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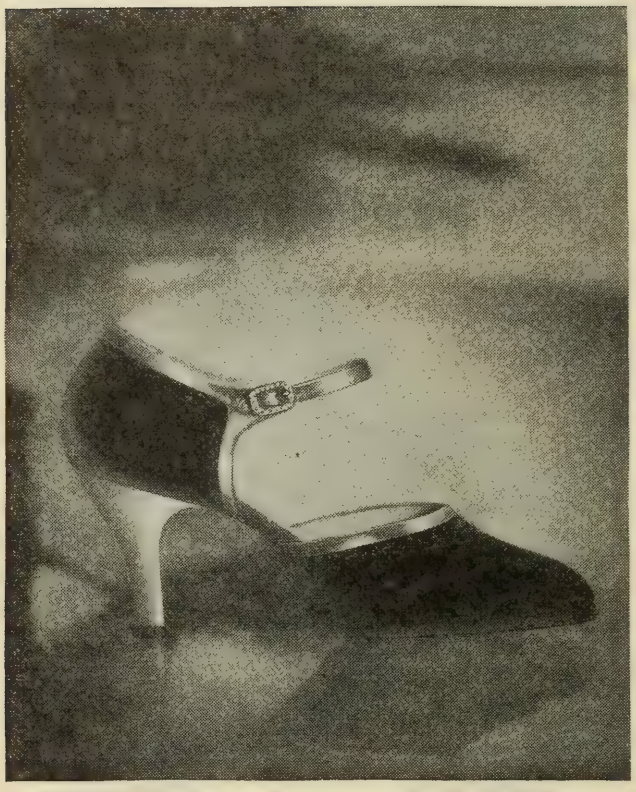

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Haydn . . . . . Symphony in G major (Breitkopf and Härtel, No. 13)

I. Adagio; Allegro.
II. Largo.
III. Menuetto; Trio.
IV. Finale; Allegro con spirito.

Loeffler . . . . A Pagan Poem (after Virgil) for Orchestra, Pianoforte, English Horn, and Three Trumpets Obbligati, Op. 14

Piano: Bernard Zighera
English Horn: Louis Speyer

Wagner . . . . . Prelude to "Lohengrin"

Tchaikovsky . . . Fantasia, "Francesca da Rimini," Op. 32 (after Dante)

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There will be an intermission of ten minutes after Loeffler's "A Pagan Poem"

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PROGRAMME

Haydn . . . . Symphony in G major (Breitkopf and Härtel No. 13)

I. Adagio; Allegro.
II. Largo.
III. Menuetto; Trio.
IV. Finale: Allegro con spirito.

Loeffler . . . . A Pagan Poem (after Virgil) for Orchestra, Pianoforte, English Horn, and Three Trumpets Obbligati, Op. 14

Piano: Bernard Zighera
English Horn: Louis Speyer

Satie . . . . "Gymnopedies" (Orchestrated by Debussy)

Tchaikovsky . . . Fantasia, "Francesca da Rimini," Op. 32 (after Dante)

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SYMPHONY IN G MAJOR (B. & H. No. 13) . . . . JOSEPH HAYDN

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809)

Haydn wrote a set of six symphonies for a society in Paris known as the "Concert de la Loge Olympique." They were ordered in 1784, when Haydn was living at Esterház. Composed in the course of the years 1784–89, they are in C, G minor, E-flat, B-flat, D, A. No. 1, in C, has been entitled "The Bear"; No. 2, in G minor, has been entitled "The Hen"; and No. 4, in B-flat, is known as "The Queen of France." The symphony played at this concert is the first of a second set, of which five were composed in 1787, 1788, 1790. If the sixth was written, it cannot now be identified. This one in G major was written in 1787, and is "Letter V" in the catalogue of the London Philharmonic Society, No. 13 in the edition of Breitkopf & Härtel, No. 8 in that of Peters, No. 29 in that of Sieber, No. 58 in the list of copied scores of Haydn's symphonies in the library of the Paris Conservatory of Music.

This symphony in G major is the first of the second series, and with the second, "Letter W," it was composed in 1787. The others are as follows: the third, "Letter R" (1788); the fourth, "The Oxford" (1788), so called because it was performed in the Sheldonian Theatre in Oxford when Haydn received his doctor's degree (1791);

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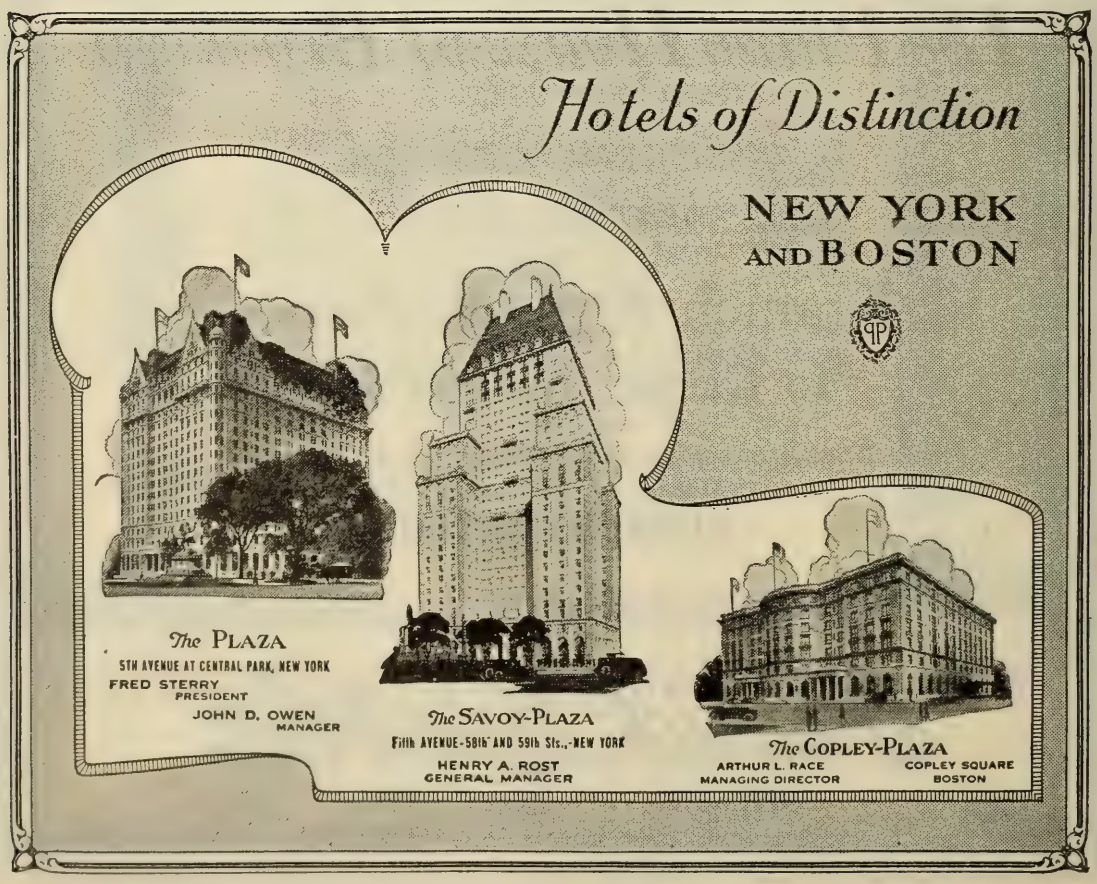
the fifth (1790),—the last symphony composed by Haydn before he left Vienna for London,—"Letter T."

I. The first movement opens with a short, slow introduction, adagio, G major, 3-4 which consists for the most part of strong staccato chords which alternate with softer passages. The main body of the movement allegro, G major, begins with the first theme, a dainty one, announced piano by the strings without double-basses and repeated forte by the full orchestra with a new counter-figure in the bass. A subsidiary theme bears an intimate relation to the first motive. The second theme is but little more than a melodic variation of the first. So, too, the short conclusion-theme—in oboes and bassoon, then in the strings—is only a variation of the first. The free fantasia is long for the period, and is contrapuntally elaborate. There is a short coda on the first theme.

II. Largo, D major, 3-4. A serious melody is sung by oboe and violoncellos to an accompaniment of violas, double-basses, bassoon, and horn. The theme is repeated with a richer accompaniment; while the first violins have a counter-figure. After a transitional passage the theme is repeated by a fuller orchestra, with the melody in first violins and flute, then in the oboe and violoncello. The development is carried along on the same lines. There is a very short coda.

III. The Menuetto, allegretto, G major, 3-4, with trio, is in the regular minuet form in its simplest manner.

IV. The Finale, allegro con spirito, G major, 2-4, is a rondo on



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the theme of a peasant country-dance, and it is fully developed. Haydn in his earlier symphonies adopted for the finale the form of his first movement. Later he preferred the rondo form, with its couplets and refrains, or repetitions of a short and frank chief theme. "In some finales of his last symphonies," says Brenet, "he gave freer reins to his fancy, and modified with greater independence the form of his first allegros; but his fancy, always prudent and moderate, is more like the clear, precise arguments of a great orator than the headlong inspiration of a poet. Moderation is one of the characteristics of Haydn's genius; moderation in the dimensions, in the sonority, in the melodic shape; the liveliness of his melodic thought never seems extravagant, its melancholy never induces sadness."

The symphony is scored for flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

* * *

Berlioz reviewed in the *Revue et Gazette Musicale* of 1841 (p. 225) the performance of a symphony by Haydn. The article, which is not included in any one of the published volumes of Berlioz's feuilletons, shows the critic in lightsome mood, before his duties as a journalist irked him.

"Haydn's Symphony in D belongs naturally to the kind of naïvely good and gay music that recalls the innocent joys of the fireside and the *pot-au-feu.* It goes and comes, never brusquely, noiselessly, in morning négligé, clean and comfortable; it hums a tune and now and then cracks its little joke; it opens

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the window to profit by a warm sunbeam; a poor man passes in the street, one is moved to humble pity and gives a sou or a bit of bread, and is satisfied within, and thanks the good God for having a sou and a bit of bread for the poor. Then one prudently takes an umbrella, and goes to the café to play dominoes and drink a pot of beer seasoned with inoffensive gossip; and at nine o'clock, goes home, puts on a white cotton nightcap, says a prayer, gets into a good feather-bed and sleeps there in the peace of the Lord. The orchestra understood perfectly the style and ways of his amiable composition; it has drawn in its claws, mewed gently, drank its milk with a charming gracefulness, without opening wide its great lurid eyes, without bristling its long whiskers, without shaking its tail, like a virtuous cat of the presbytery. The audience was delighted. No wonder: one likes to drink a bottle of good wine with an honest fellow when one meets him. There are so many countries where one would be obliged for that to take with him the man and the wine."

* * *

Early in the eighteenth century there were no performances at the Opéra in Paris on certain solemn days of the Catholic Church,—distinguished singers,—as Farinelli, Raaff, Caffarelli, Agujari, Todi, Mara,—violinists, oboists, bassoonists, and all manner of players of instruments assisted in solo performances. Philidor gave up the management in 1728. There were changes in the character of the programmes and in the place of performance, but the fame of the concerts was firmly established. In 1750 there was a chorus of forty-eight with an orchestra of thirty-nine.

Dr. Burney gave an amusing account of one of these concerts which he heard in 1770 ("The Present State of Music in France and Italy," pp. 23–28). The performance was in the great hall of the Louvre. He disliked a motet by Lalande, applauded an oboe con-

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certo played by Besozzi, the nephew of the famous oboe and bassoon players of Turin, disliked the screaming of Miss Delcambre, approved the violinist Traversa. "The whole was finished by 'Beatus Vir' . . . . The principal counter-tenor had a solo verse in it which he bellowed out with as much violence as if he had done it for life, while a knife was at his throat. But though this wholly stunned me, I plainly *saw,* by the smiles of ineffable satisfaction which were visible in the countenances of ninety-nine out of a hundred of the company, and *heard,* by the most violent applause that a ravished audience could bestow, that it was quite what their hearts felt and their souls loved. *C'est superbe!* was echoed from one to the other through the whole house. But the last chorus was a *finisher* with a vengeance! It surpassed all clamor, all the noises, I had ever heard in my life. I have frequently thought the choruses of our oratorios rather too loud and violent; but, compared with these, they are *soft music,* such as might soothe and lull to sleep the heroine of a tragedy."

The attack of this orchestra became a tradition. Parisians boasted of it everywhere. Raaff, the tenor, met one in Munich. The Frenchman said: "You have been in Paris?" "Yes," answered Raaff. "Were you at the Concert Spirituel?" "Yes." "What do you think about the *premier coup d'archet?* Did you hear the first attack?" "Yes, I heard the first and the last." "The last? What do you mean?" "I mean to say, I heard the first and the last, and the last gave me the greater pleasure."

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For this society, Mozart, in 1778 and in Paris, composed a symphony in D (K. 297).

The success of the Concerts Spirituels incited others to rivalry. De La Haye, a farmer-general, who in 1770 looked after the excise duties on tobacco, and Rigoley, Baron d'Ogny, who had charge of post-horses and the postal service, were chiefly instrumental in the establishment of the Concert des Amateurs in 1769. The concerts were given in the grand salon of the Hôtel de Soubise, which then belonged to Charles de Rohan-Rohan, Prince of Soubise and d'Épinoy, peer, and Marshal of France, and is now occupied by the Dépôt des Archives Nationales. There were twelve concerts between December and March. They were subscription concerts. Composers were paid five louis d'or for a symphony, distinguished virtuosos were engaged, and the best players of the Opéra and of the King's Music were in the orchestra by the side of capable amateurs. Subscribers and orchestra were on most friendly terms, and Gossec, in the dedication of his "Requiem" to the managers of the Concert des Amateurs, praises them, and thanks them for their cordiality toward artists: "Of all the encouragements that you give them, the most powerful, I am not afraid to say, is the noble distinction with which you treat them. To uplift the soul of an artist is to work for the enlargement of art. This is something never known by those who usurp the title of protectors, more anxious to buy the title than to deserve it."

The orchestra of the Concert des Amateurs was the largest that had then been brought together in Paris. There were forty violins, twelve violoncellos, eight double-basses, and the usual number of flutes, oboes, clarinets, bassoons, horns, and trumpets. Symphonies and concertos were performed. There was no chorus, but there were excerpts from Italian and French operas. Gossec was the first conductor. He was succeeded by the Chevalier de Saint-Georges. This society was dissolved in 1781.

It was replaced by the Concert de la Loge Olympique, which began by borrowing at the Palais Royal the house, the name, and

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the organization of a Masonic society. Subscribers were admitted only after a rigid examination, and they were admitted solemnly at a lodge meeting. Each subscriber paid two louis a year, and received a silver lyre on a sky-blue background, which was worn to gain entrance. In 1786 the society began to give its concerts in the Salle des Gardes in the Tuileries. The Queen and the Princes were often present, and the subscribers were in *grande toilette.* The musicians wore embroidered coats, with lace ruffles; they played with swords by their side and with plumed hats on the benches. Viotti often directed. The Bastille fell July 14, 1789; and in December of that year the Concert de la Loge Olympique ceased to exist. There was to be wilder music in Paris, songs and dances in the streets and in the shadow of the guillotine.

Haydn had been known and appreciated in Paris for some years before he received his commission from the Concert de la Loge Olympique. A symphony, "del Signor Heyden" (*sic*), was announced March 26, 1764, by the publisher Vénier; but it is said that Haydn's symphonic works were first made known in Paris in 1779, by Fonteski, a Pole by birth, who was an orchestral player. This "symphony" published by Vénier was really a quartet, for the term "sinfonia" then was applied loosely to any piece of music in which at least three concerting instruments were busied. Fétis says that the symphonies were first introduced by the publisher Sieber in the Concert des Amateurs.

However this may have been, Haydn wrote Artaria (May 27, 1781): "Monsieur Le Gros [*sic*], director of the Concert Spirituel, writes me much that is uncommonly pleasant about my 'Stabat Mater' which has been performed there four times with greatest success. The members of the Society ask permission to publish the same. They propose to publish to my advantage all my future works, and they are surprised that I am so pleasing in vocal composition; but I am not at all surprised, for they have not yet heard them; if they could only hear my operetta, 'L' Isola disabitata,'

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and my last opera, 'La fedeltà premiata'*; for I am sure that no such work has yet been heard in Paris, and perhaps not in Vienna. My misfortune is that I live in the country."

This Joseph Legros (1739–93) was one of the most famous high tenors ever heard in France. He made his début at the Opéra in 1764. At first he was a cold actor; but Gluck's music and theories of dramatic art taught him the necessity of action, and he was distinguished as Orpheus, Achilles, Pylades, Atys, Rinaldo. He was a good musician, and he composed. A handsome man, he grew excessively fat, so that he was obliged to leave the stage. He directed the Concerts Spirituels from 1777 to 1791. Mozart had much to say about Legros in his letters from Paris. There is a singular story about him in the "Correspondence Littéraire" of Grimm and Diderot: "M. Legros, leading screecher in counter-tenor at the Académie royale de Musique, who, by the way, is not bursting with intelligence, supped one night with the Abbé le Monnier. They sang in turn, and the Abbé said to him with a most serious air: 'In three months I shall sing much better, because I shall have three more tones in my voice.' Legros, curious to know how one could extend his voice at will, allowed himself to be persuaded that by trimming the uvula he could give his voice a higher range and make it more mellow and agreeable."

It was at the concerts of the Loge Olympique that Cherubini heard for the first time a symphony of Haydn, and was so affected by it that he ever afterwards honored him as a father. The French were long loyal to Haydn. In 1789 a player of the baryton, one Franz, from the orchestra at Esterház, played with great success at the Palais Royal pieces written for that instrument by Haydn. And it should not be forgotten that shortly before the composer's death he was cheered by his last visitor, a French officer, who sang to him "In Native Worth"; that French officers were among the mourners at his funeral; and that French soldiers were among the guard of honor around his coffin at the Schottenkirche.

Haydn gave the score of his first set of Paris symphonies to a Vienna banker, who paid him the promised sum of six hundred francs. After the performance in Paris, the managers of the society sold the right of publication for one thousand or twelve hundred

*"L' Isola disabitata" (Esterház, 1779); "La fedeltà premiata" (originally an Italian opera, but produced in Vienna, 1784, as "Die belohnte Treue").

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francs, and sent this sum to the composer as a token of the respect in which they held him.

Lionel de la Laurancie, in his invaluable work, "Le Goût Musical en France" (Paris, 1905), gives interesting details concerning the early appreciation of Haydn's music in Paris, though he does not quote the remark of Grétry in the "Mémoires, ou Essais sur la Musique" (Paris, 1797): "What lover of music has not been seized with admiration, hearing the beautiful symphonies of Haydn? A hundred times I have set to them the text which they seem to demand. And why not supply a text?"

Garaudé,* in his *Tablettes de Polymnie* (April, 1810), praised "the wise, elegant, correct plan" of these symphonies, and especially their "clearness, which is revealed even in passages that seem to be consecrated exclusively to science." We learn from Garaudé that it was the custom in his day to substitute in a concert performance of a symphony a favorite andante or adagio for the one in a less familiar work. "These substitutions are seldom happy, and they never complete the ensemble of ideas with which the composer wished to trace a great picture."

Another Parisian critic early in the nineteenth century was charmed by the "rhythmical good nature and joyous alacrity" of Haydn's finales. "He is the only one who possesses the rare privilege of always charming. After him everything seems insipid and glacial."

Reichardt wrote, sojourning in Paris in 1802–03: "I can only repeat what I said seventeen years ago about the 'Concert des Amateurs': Haydn should come to Paris to enjoy his symphonies in all their perfection." In like manner Richard Wagner was enthusiastic over the performance of Beethoven's Ninth Symphony by the orchestra of the Paris Conservatory with Habeneck as con-

*Alexis de Garaudé was born at Nancy, March 21, 1779; he died at Paris, March 23, 1852. A pupil of Cambini, Reicha, Crescentini, and Garat, he was an imperial chamber singer from 1808 to 1830. He was professor of singing at the Paris Conservatory (1816–41). He wrote an opera, chamber music, a mass, songs, treatises on singing, and a description of his travels in Spain. He edited the *Tablettes* in 1810–11.

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ductor. Yet Reichardt afterward reproached the French audiences for loving first of all mere noise: "The composer can never use too freely the trumpets and the drums; a forte is never too fortissimo for them. . . . In music they seem to feel only the most extreme, the most radically opposed contrasts." While he admitted that he had never heard tender passages played with greater precision, he stated that "the eloquent and emotional accents which bring tears to the hearer of the simplest phrases in Haydn's andantes and adagios pass unperceived and unsuspected."

A Pagan Poem (after Virgil), Op. 14, composed for Orchestra, Pianoforte, English Horn, and Three Trumpets Obbligati

Charles Martin Loeffler

(Born at Mühlhausen (Alsace), January 30, 1861; now living at Medfield, Mass.)

This poem, dedicated to the memory of Gustave Schirmer, was written originally in 1901 for performance as chamber music and for these instruments,—pianoforte, two flutes, oboe, clarinet, English horn, two horns, three trumpets behind the scenes, viola, and double-bass. It was afterwards arranged for two pianos and three trumpets, and performed at the house of Mrs. John L. Gardner, in Boston, April 13, 1903, with Messrs. Proctor and Gebhard as pianists.

In 1905 and 1906 the work was remoulded and treated much more symphonically. A transcription for two pianafortes and three trumpets was made by the composer. This transcription was played at the house of Charles S. Bird, East Walpole, Mass., October 29, 1907, when Messrs. Gebhard and Fox were the pianists.

The poem is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, four trumpets, three trombones, bass tuba, a

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The first public performance was by the Boston Symphony Orchestra in Boston on November 23, 1927, Mr. Gebhard pianist; the second performance by this orchestra in Boston was on March 14, 1908; the third was on March 8, 1913: Piano, Mr. Gebhard; English horn, Mr. Longy; trumpets, Messrs. Kloepfel, Mann, and Merrill; the fourth on February 8, 1924, piano, Mr. Motte-Lacroix; English horn, Mr. Speyer; fifth on October 21, 1927.

* * *

This tone poem was suggested to Mr. Loeffler by certain verses in the eighth Eclogue of Virgil, which is sometimes known as "Pharmaceutria" (the Sorceress). The Eclogue, dedicated to Pollio, was written probably in 39 B.C. It consists of two love songs, that of Damon and that of Alphesibœus. Each song has ten parts, and these parts are divided by a recurring burden or refrain. Alphesibœus tells of the love incantation of a Thessalian girl, who by the aid of magical spells endeavors to bring back to her cottage her truant lover, Daphnis. Virgil helped himself freely here from the second Idyll of Theocritus, "The Sorceress," in which Simaetha, a Syracuse maiden of middle rank, weaves spells to regain the love of Delphis.

The lines of Virgil that appealed particularly to Mr. Loeffler are these*:—

"Fetch water forth, and twine the altars here with the soft fillet, and burn resinous twigs and make frankincense, that I may try by magic rites to turn my lover's sense from sanity; nothing is wanting now but the songs.

"Draw from the city, my songs, draw Daphnis home.

"Songs have might, even, to draw down the moon from heaven: with songs Circe transformed the crew of Ulysses; by singing the cold snake is burst asunder in the meadows.

"Draw from the city, my songs, draw Daphnis home.

"Threefold first I twine about thee these diverse triple-hued threads, and

*Translation into English prose by F. W. Mackail (London, 1889).

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thrice round these altars I draw thine image: an odd number is the gods' delight.*

"Draw from the city, my songs, draw Daphnis home.

"Tie the threefold colors in three knots, Amaryllis, but tie them; and say, 'I tie Venus' bands.'

"Draw from the city, my songs, draw Daphnis home.

"As this clay stiffens and as this wax softens in one and the selfsame fire, so let Daphnis do for love of me. Sprinkle barley meal and kindle the brittle bay twigs with bitumen. Cruel Daphnis burns me; I burn this bay at Daphnis.†

"Draw from the city, my songs, draw Daphnis home.

"These herbs and these poisons, gathered in Pontus, Moeris himself gave me; in Pontus they grow thickest. By their might I have often seen Moeris become a wolf and plunge into the forest, often seen him call up souls from their deep graves and transplant the harvests to where they were not sown.

"Draw from the city, my songs, draw Daphnis home.

"Fetch ashes, Amaryllis, out of doors, and fling them across thy head into the running brook; and look not back. With these I will assail Daphnis; nothing cares he for gods, nothing for songs.

"Draw from the city, my songs, draw Daphnis home.

"See! the embers on the altar have caught with a flickering flame, themselves, of their own accord, while I delay to fetch them. Be it for good! Something there is for sure; and Hylax barks in the doorway. May we believe? or do lovers fashion dreams of their own?

"Forbear: from the city—forbear now, my songs—Daphnis comes."

*"While the sorceress utters these words, she is supposed to throw a true-lover's knot, by three threads of different colors, over the image of Daphnis, which she then carries round the altar. The number three was a sacred and a perfect one, as we see by many of the arrangements of husbandmen, priests, soldiers (in measuring the breadth of a fosse), medical men, etc., etc.,"—Dr. Archibald Hamilton Bryce—"Eclogues and Georgics" of Virgil.

†Compare Theocritus: "As I melt this wax by the help of the goddess, so may Myndian Delphis be presently wasted by love: and as this brazen wheel is whirled round, so may that man be whirled about by the influence of Aphrodite at my doors. Wheel, draw thou that man to my house!" See also Ovid, Met. III., 487 *et seq.*, Horace, Serm. I., 8: Tibullus, I., 2.

"The sorceress is supposed by some to have two images on which she is operating; or by others, *one*, part of which is of clay, and the other of wax. An image of this latter kind would better represent an individual and a state; the hardening clay signifying the growing dislike of Daphnis to all other women, and the softening wax, his returning and increasing love for his former flame. Perhaps there were no images at all but merely pieces of wax and clay. From other writers, however, we know that effigies were usual in such rites."—Dr. Bryce quoted above.

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Gymnopédies Nos. 1 and 3, orchestrated by Debussy

Eric Alfred Leslie Satie, known as Erik Satie

(Satie, born at Honfleur, France, on May 17, 1866*; died at Arcueil, near Paris, on July 3, 1925. Achille Claude Debussy, born at St. Germain (Seine and Oise), France, on August 22, 1862; died at Paris on March 26, 1918.)

Satie wrote three "Gymnopédies" for the pianoforte in 1888. (He wrote for the same instrument three Sarabandes (1887) and three "Gnossiennes." He wrote three in each case, for he said: "Les deux manches et la belle.") Debussy orchestrated the first and the third, but in the score the third stands first.

No. 1 (3), Lent et grave, is scored for two flutes, oboe, four horns, and strings.

No. 2 (1), Lent et douloureux, is scored for two flutes, oboe, four horns, a cymbal struck by a drum stick, two harps, and strings.

The first performance in this country was in Boston at a concert of the Orchestral Club in Jordan Hall, Georges Longy, conductor, on January 4, 1905.

The Gymnopædia, the festival of "naked youths," was celebrated annually at Sparta in honor of Apollo Pythæus, Artemis, and Leto. The statues of these deities stood in the "choros" of the Agora, and the Spartan youths performed their choruses and danced in honor of Apollo around these statues. The festival lasted for several days. On the last there were choruses and dances in the theatre. During the gymnastic exhibitions, the songs of Thaletas and Alcman were sung, also the pæans of Dionysodotus. The leader of the chorus wore a sort of chaplet in commemoration of the victory of the Spartans over the Argives at Thyrea. The Spartans who had then fallen were praised in songs at this festival. The boys in the dances performed rhythmed movements, similar to the exercises of the

*G. Jean-Aubry, in "French Music of Today," gives the year "1855." Jean Cocteau, writing about Satie in 1921, speaks of him as "a young man of fifty-six years of age." That would make Satie's birth year 1865. We have followed the latest music lexicons, which are not always trustworthy in the matter of dates.

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palæstra* and the pancration. They imitated the wild gesturing in the worship of Dionysius. During the festival there was great rejoicing, great merriment. Apparently, old bachelors were excluded from the festivities. The festival drew crowds of strangers.

* * *

An old lady of Scotch descent named Hanton, living in London, had a daughter, who, a rather romantic person, happened to visit Honfleur. She met the elder Satie, loved him, and married him. She wished to show Scotland to her husband. The child, Erik, was "formed under the influence of joy and audacity, of sea mists, and of penetrating bag-pipe melodies."† The boy, when he was eight years old, learned music from an organist of St. Catherine, a church on the Honfleur coast. At the age of eleven, he entered the Paris Conservatory and studied under Guiraud and Mathias. The latter, finding him indolent, advised him to study the violin, for it would be of more use to him. Erik attended a composition class as a listener. He was more interested in plain song, mediæval religious polyphony known to him at Honfleur. He had already written much, when, feeling his technique insufficient, he went, over forty years old, to the Schola Cantorum for the rigid discipline of fugue and counterpoint under Albert Roussel.

At the Paris Conservatory his classmates in the pianoforte class were Dukas, Chevillard, Philipp. It was about 1890 at the Auberge du Clou, Avenue Trudaine, where he played the pianoforte, that he became intimate with Debussy, curious about new sonorities, already the author of "The Blessed Damozel" and of "Cinq Poèmes." "It is not devoid of truth if one believes that the conversation of these two young men, diversely devoted to music, and Satie's emancipatory studies in the question of tonality, contributed in some measure to the æsthetic of 'Pelléas and Mélisande'" (Jean-Aubry).

Satie was poor and unknown for many years, but he had one consolation: he was a humoristic ironist. Perhaps he was sincere when he called himself a Symbolist. He fell in with that strange person,

*The palæstra, properly a place for wrestling, was chiefly appropriated to the exercises of wrestling and of the pancration, while the gymnasium was only for beginners. The pancration consisted of boxing and wrestling. It was one of the hard, heavy exercises, and the ancient physicians did not find it beneficial to health. There are allusions to the gymnopædia in Pausanias and Athenæus. For a description of the palæstra, the place itself, see Vitruvius; for the ancient athletic games at festivals, see "Les Jeux des Grecs et des Romains," by Auguste Bréal and Marcel Schwob (Paris, 1891).

†"Erik Satie," by Jean Cocteau, in *Fanfare,* London, October 15, 1921. This article was intended to precede the Satie Festival at Brussels on April 12, 1921. It could not be delivered owing to the illness of the author.

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the Sâr Péladan, and composed music for his "Le Fils des Étoiles," also "Sonneries de la Rose† Crois." The Sâr praised him, classing him with Wagner and Grieg, as the only true composers. For the Sâr's novel "La Panthée," wrote a "theme." There is the "Prélude de la Porte héroïque du Ciel."

He gave singular titles to early compositions: "Véritables préludes flasques (pour un chien)"; "Trois Morceaux en forme de poire"; "En habit de cheval"; "The Dreamy Fish"; "Airs to make one run"; "Things seen right and left" (piano and violin). He told pianists that they must play a piece "on yellow velvet, dry as a cuckoo, light as an egg"; or "in the most profound silence," "with hands in the pockets," "like a nightingale with the toothache." He would write a programme: "This is the chase of the lobster; the hunters descend to the bottom of the water; they run. The sound of a horn is heard at the bottom of the sea. The lobster is tracked. The lobster weeps." He wrote for other compositions: "Those who will not understand are begged to keep the most respectful silence and to show an attitude of complete submission and complete inferiority." Poseur, buffoon? It was admitted that at least he had originality. In his latter years, when he said it was necessary to be serious in life, he added, "Debussy and Ravel have done me the honor to say that they found certain things in my music—perhaps—it hardly matters—if I have failed it is because I have been a dreamer, and dreamers are at a disadvantage—they are too rare."

He knew his hour of glory when his "Socrate," a symbolical drama for voices and orchestra ("Plato, Portrait of Socrates, Banks of Ulysses, Death of Socrates"), text based on Plato's Dialogues (published in 1918), was produced. For a time he associated with "the Six," but he formed another group composed of Henri Cliquet, Roger Désormière, Henri Sauguet and Maxine Jacob, and presented them in a concert on June 14, 1923. Mr. Olin Downes described him as "an amusing old man, a dilettante of the future, who wore a blue, shiny suit, a gleaming eyeglass, and misleading

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whiskerage, and ate his food in a mincing and derisive manner." Lonely at Arcueil, he read the novels of young Raymond Radiguet and the fairy tales of Hans Christian Andersen.

Jean Cocteau admired him to the last. "One of Satie's charms," he wrote in 1918, "is the little ground he offers for his deification. His titles authorize those who don't know their worth to laugh. Debussy is only a near-sighted ear, while Satie comes to us today young among the young, at last finding his place after twenty years of modest work."

Ravel did his best to obtain for Satie just recognition, but the public insisted on seeing him only a humorist. Henri Prunières, not at all unfriendly, wrote: "He has been adopted as a totem by the younger French musicians, but only Poulenc and Auric have really shown signs of his influence. In 'Parade,' and various orchestral works, Satie tries, as they do, to draw his inspiration from jazz and *café-chantant* music; but his last compositions in this style are very mediocre."

"Francesca da Rimini," Fantasia after Dante, Op. 32.

Peter Ilitch Tchaikovsky

(Born at Votkinsk, in the government of Viatka, Russia, May 10, 1840; died at Leningrad, November 6, 1893)

The score of this fantasia bears for motto lines from the fifth canto of Dante's "Inferno." They begin with

Nessun maggior dolore,
Che ricordarsi del tempo felice
Nella miseria;

and they end with the last line of the canto. These verses of Dante are preceded by words in Italian which have thus been Englished:—

"Dante arrives in the second circle of hell. He sees that here the incontinent are punished, and their punishment is to be tormented continually by the cruelest winds under a dark and gloomy air. Among these tortured ones he recognizes Francesca da Rimini, who tells her story."

The fullest explanation of this fantasia is Dante's story of Francesca. We quote from the translation by John A. Carlyle:—

Now begin the doleful notes to reach me; now am I come where much lamenting strikes me. I am come into a part void of all light, which bellows like the sea in tempest, when it is combated by warring winds. The hellish storm, which never rests, leads the spirits with its sweep; whirling and smiting, it vexes them. When they arrive before the ruin, there the shrieks, the moanings, and the lamentation; there they blaspheme the divine power.

I learnt that to such torment were doomed the carnal sinners, who subject reason to lust. And as their wings bear along the starlings, at the cold season, in large and crowded troop; so that blast, the evil spirits. Hither, thither, down, up, it leads them. No hope ever comforts them, not of rest but even of less pain. And as the cranes go chanting their lays, making a long streak of themselves in the air; so I saw the shadows come, uttering wails, borne by that strife of winds. Whereat I said: "Master, who are those people, whom the black air thus lashes?"

"The first of these concerning whom thou seekest to know," he then replied, "was Empress of many tongues. With the vice of luxury she was so broken, that she made lust and law alike in her decree, to take away the blame she had incurred. She is Semiramis, of whom we read that she succeeded Ninus, and was his spouse. She held the land which the Soldan rules. That other is she who slew herself in love, and broke faith to the ashes of Sichæus. Next comes luxurious Cleopatra."

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Helen I saw, for whom so long a time of ill revolved; and I saw the great Achilles, who fought at last with love. I saw Paris, Tristan. And more than a thousand shades he shewed to me, and with his finger named them, whom love had parted from our life. After I had heard my teacher name the olden dames and cavaliers, pity conquered me, and I was as if bewildered.

I began: "Poet, willingly would I speak with these two that go together, and seem so light upon the wind."

And he to me: "Thou shalt see when they are nearer to us; and do thou then entreat them by that love, which leads them; and they will come."

Soon as the wind bends them to us, I raise my voice: "O wearied souls! come to speak with us, if none denies it."

As doves called by desire, with open and steady wings fly through the air to their loved nest, borne by their will; so those spirits issued from the band where Dido is, coming to us through the malignant air. Such was the force of my affectuous cry.

"O living creature, gracious and benign! that goest through the black air, visiting us who stained the earth with blood. If the King of the Universe were our friend, we would pray him for thy peace; seeing that thou hast pity of our perverse misfortune. Of that which it pleases thee to hear and to speak, we will hear and speak with you, whilst the wind, as now, is silent."

After I had heard those wounded souls, I bowed my face, and held it low until the Poet said to me: "What art thou thinking of?"

When I answered, I began, "Ah me! what sweet thoughts, what longing led them to the woful pass!"

Then I turned again to them; and I spoke, and began: "Francesca, thy torments make me weep with grief and pity. But tell me: in the time of the sweet sighs, by what and how love granted you to know the dubious desires?"

And she to me: "No greater pain than to recall a happy time in wretchedness; and this thy teacher knows. But, if thou hast such desire to learn the first root of our love, I will do like one who weeps and tells.

"One day, for pastime, we read of Lancelot, how love constrained him. We were alone and without all suspicion. Several times that reading urged our eyes to meet, and changed the color of our faces. But one moment alone it was that overcame us. When we read how the fond smile was kissed by such a lover, he, who shall never be divided from me, kissed my mouth all trembling. The book, and he who wrote it, was a Galeotto. That day we read in it no farther."

Whilst the one spirit thus spake, the other wept so, that I fainted with pity, as if I had been dying; and fell, as a dead body falls.

***

This fantasia is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two cornets-à-pistons, two trumpets, three trombones, tuba, three kettledrums, big drum, cymbals, gong, harp, strings. It is dedicated to Serge Tanéïeff.

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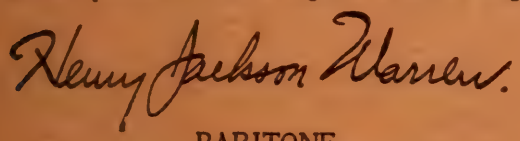

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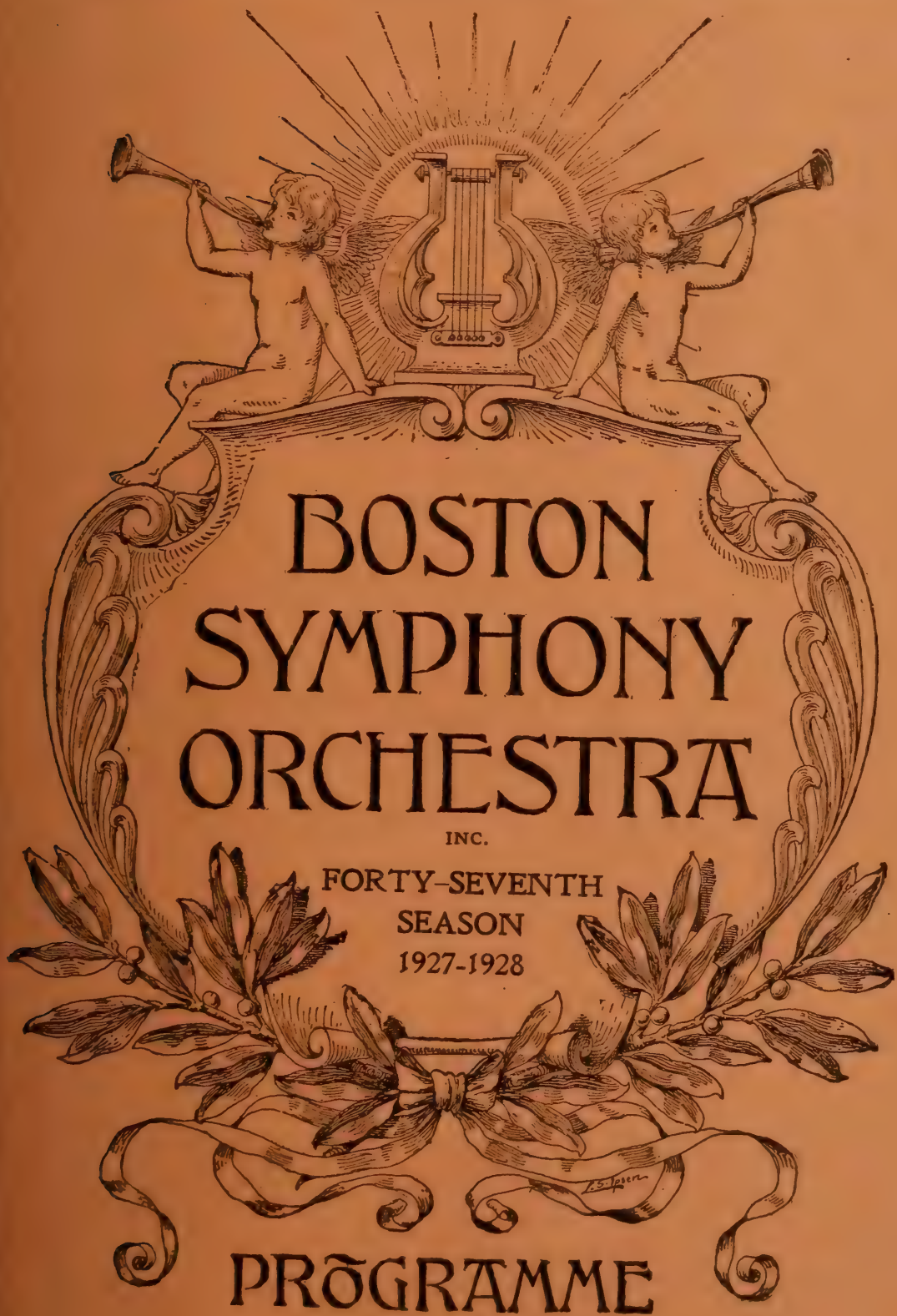

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Grover, H.
Shirley, P.
Fiedler, A.

Avierino, N.
Bernard, A.
Gerhardt, S.
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Bedetti, J.
Keller, J.
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Barth, C.
Langendoen, J.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

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Bass Clarinet.

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Piller, B.

Horns.

Wendler, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

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Schindler, G.
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Blot, G.

Trumpets.

Mager, G.
Perret, G.
Voisin, R.
Mann, J.
Jones, O.

Trombones.

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Hansotte, L.
Kenfield, L.
Raichman, J.
Adam, E.

Tubas.

Sidow, P.
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Harps.

Holy, A.
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AT 8.15

PROGRAMME

Malipiero . . . "La Cimarosiana." Five Orchestral Pieces by Cimarosa (Re-orchestrated by Malipiero)

I. Andante grazioso.
II. Allegro moderato.
III. Non troppo mosso.
IV. Larghetto.
V. Allegro vivace.

Beethoven . . . . . Symphony No. 7, in A major, Op. 92

I. Poco sostenuto; Vivace.
II. Allegretto.
III. Presto; Assai meno presto: Tempo primo.
IV. Allegro con brio.

Tansman . . . . . Second Concerto for Piano and Orchestra

I. Allegro.
II. Scherzo.
III. Lento e Finale.

Wagner . . . . . Overture to "Tannhäuser"

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"La Cimarosiana," Five Orchestral Pieces by Cimarosa
Re-orchestrated by Francesco Malipiero

(Domenicho Cimarosa, born at Aversa (Naples), on December 17, 1749; died at Venice, January 11, 1801. Malipiero born at Venice on March 18, 1882; now living)

These little pieces, which require no analysis, completed at Parma, May 28, 1921, were published in 1927, but they must have been known publicly before that; for the publishers, J. W. Chester, Ltd., announced in January, 1923, that the orchestral material could be hired for performance, and Eric Blom had arranged the Suite for the piano; furthermore, Sir Dan Godfrey brought out the Suite at Bournemouth on January 14, 1924, and the Suite was broadcast in English towns in 1926.

There is no note in the score concerning the source of the movements. The publishers stated in 1923 that these orchestral fragments were discovered among some old manuscripts in the library of the Naples Conservatory of Music; two of them were taken from a forgotten cantata. "Three of the movements have been found in a piano arrangement only, while the other two are scored for strings and one clarinet. Malipiero's orchestration is carried out in the spirit of eighteenth century Italian orchestral music."

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The score calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, bass drum, tambourine, castanets, and the usual strings.

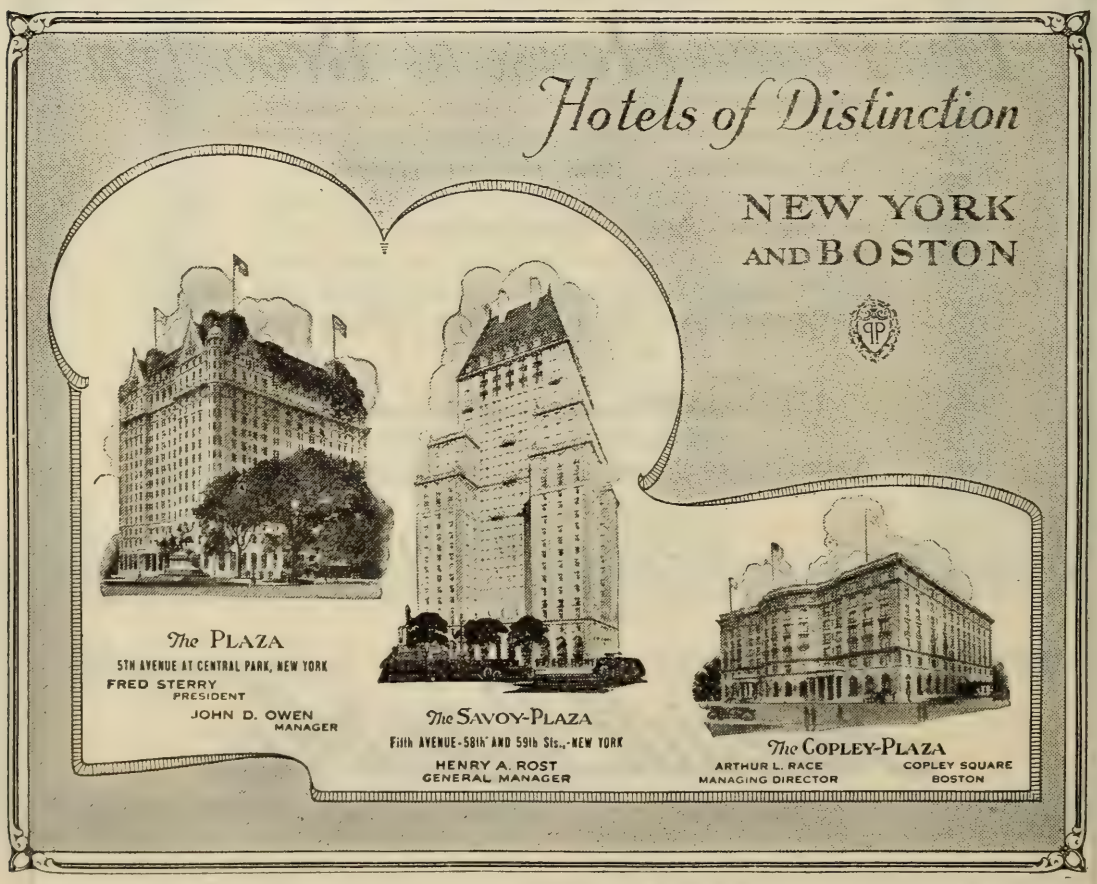
Cimarosa, most deservedly popular in his day, one of the greatest of Italian musicians, wrote nearly ninety operas, of which "Il Matrimonio Segreto" was played throughout Europe, and heard with pleasure only a short time ago in Italy.

This Suite is not to be confounded with the ballet "Cimarosiana," performed by the Ballet Russe in London in November, 1924, and June, 1925.

The first performance of the Suite in the United States was at a concert of the Boston Symphony Orchestra in Boston on November 11, 1927.

* * *

Cimarosa, the son of a stone mason, was fatherless at an early age. (The father fell from a high scaffold, when working.) His mother, a washerwoman, sent him to a free school for the poor, maintained by Franciscan monks. Father Polcans taught the boy Latin and music, and in 1761 gained admission for him in the Conservatory of Holy Maria of Loreto. Manna and Sacchini gave him vocal lessons; Fenaroli taught him harmony and counterpoint; Piccini, the art of writing for the opera house. Having studied at the Con-



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servatory for eleven years, he wrote his first opera "Le Stravaganze del Conte," produced at the Fiorenti Theatre in 1772. In 1777, in one of his operas he introduced trios and quartets for the dramatic action. He produced opera after opera in Naples and Rome, and other Italian cities. His fame spread throughout Europe, until he was invited to St. Petersburg (now Leningrad). Stopping at Florence, Vienna, Cracow, honored in these cities by public and potentates, he arrived at Leningrad in 1789. There he composed operas, cantatas, and, it is said, during his three years about five hundred pieces for the Court and the nobility. The climate proved too severe for his health. In 1792 he went to Vienna, where he wrote his masterpiece, "Il Matrimonio Segreto." He had in less than seven years written nearly seventy dramatic works, besides a great quantity of other compositions. He returned to Naples, went to Rome, thence to Venice, where he died.

He had taken part in the Neapolitan Revolution. There was a story that he was poisoned or strangled by order of Queen Caroline. The Neapolitan Court felt obliged to deny officially the rumor.

He was excessively fat, but his face was handsome, and he was an agreeable, witty companion. His first wife died in giving him a son; his second wife died the day after she had given him twins.

As a revolutionary, he was imprisoned in 1798 and condemned to death. He was pardoned and set free by King Ferdinand.

No composer of operas in his day was more popular with audiences, or respected more by musicians. Readers of Stendhal will remember his enthusiasm over Cimarosa's operas.

* * *

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Overtures by Cimarosa were played at Philadelphia in 1794 ("Fanatico Burlato"); at Charleston, S.C., in 1799. An aria by Cimarosa was sung at Philadelphia in 1797.

His opera "Il Matrimonio Segreto" (libretto by Giovanni Bertati) was performed at the National Theatre, New York, by the Rivafiroli Opera Troupe on January 4, 1834: with Rosina Fanti, Louisa Bordogni, Signora Marozzi, and Orlandini in leading rôles. The opera, founded on Coleman and Garrick's "Clandestine Marriage"* (Drury Lane, London, 1766), was performed at the Chestnut Street Theatre, Philadelphia, by the same company on April 17, 1834.

Symphony, A major, No. 7, Op. 92. . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The first sketches of this symphony were probably made before 1811 or even 1810. Several of them in the sketch book that belonged to Gustave Petter of Vienna and was analyzed by Nottenbohm, were for the first movement.† Two sketches for the famous Allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedi-

*It is said that the dramatists took the idea from Hogarth's "Marriage à la Mode" and Townley's farce, "False Concord" (Covent Garden, 1764). "The Clandestine Marriage" was revived in London in 1840 and 1903.

†See the Thayer-Krehbiel "Life of Beethoven," Vol. II, pp. 151, 152.

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cated in 1818 to Count Rasoumovsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale, Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12.

The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A blundering binder cut the paper so that only the first line of the *M* is to be seen. There has, therefore, been a dispute whether the month was May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony

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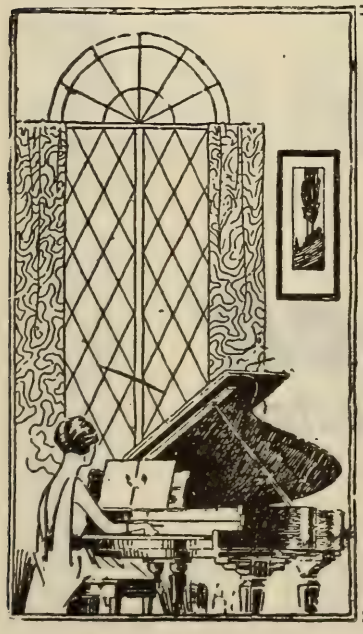
for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert at Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three Equale for trombones, the sonata in G major for pianoforte and violin, Op. 96, and some of the Irish and Welsh melodies for Thomson.

The score of the Symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexievna of All the Russias.

The Seventh and Eighth Symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna on April 20, 1813. Beethoven in the same month vainly endeavored to produce them at a concert. The first performance of the Seventh was at Vienna in the large hall of the University, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder. Overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit



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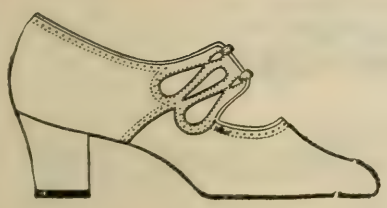
of Austrian and Bavarian soldiers disabled at the battle of Hanau."*

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ builder. In 1792 he settled at Vienna as a teacher of music, but he soon made a name for himself by inventing mechanical music works. In 1808, he was appointed court mechanician. In 1816 he constructed a metronome,† though Winkel, of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets, and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years here. He landed at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor of the Panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player

*For a full account of the bitter quarrel between Beethoven and Mälzel over the "Schlacht Symphonie," see "Beethoven's Letters" edited by Dr. A. C. Kalischer (London, 1909), Vol. I, pp. 322–326. The two were afterwards reconciled.

†There were two kinds of this metronome radically different in construction. "This accounts for the different metronome figures given by Beethoven himself, as for instance for the A major symphony." Beethoven thought highly of the metronome; he thought of "giving up the senseless terms, Allegro, Andante, Adagio, Presto."



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was invented by Wolfgang von Kempelen.* Mälzel bought it at the sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28 of that year. He visited Boston again in 1828 and in 1833. On his second visit he added "The Conflagration of Moscow,"† a panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the Panharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838, and was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854. An interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420–484 (New York, 1859). See also "Métronome de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon"; and an article, "Beethoven

*Señor Torre y Quevedo, who claims to have invented a chess-playing machine, had a forerunner in Baron von Kempelen, who, at the beginning of last century, travelled through Europe with what he described as an unbeatable chess automaton in the likeness of a Turk. Kempelen used to conceal a man in the chest on which the Turk was seated, but so ingenious was the contrivance that for a long time everybody was deceived. Napoleon played chess with the pseudo-automaton when stopping at Schönbrunn, after the battle of Wagram. He lost the first game, and in the second deliberately made two false moves. The pieces were replaced each time, but on the Emperor making a third false move the Turk swept all the pieces off the board. (*Daily Chronicle,* London, Summer of 1914.)

†See in "The Life and Writings of Major Jack Downing," by Seba Smith (Boston, 2d ed., 1834), Letter LXIX. (page 231), dated Portland, October 22, 1833, "in which Cousin Nabby describes her visit to Mr. Maelzel's Congregation of Moscow."

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and Chess," by Charles Willing, published in *The Good Companion Chess Problem Club* of May 11, 1917 (Philadelphia), which contains facsimiles of Mälzel's programmes in Philadephia (1845) and Montreal (1847). In Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. His article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished players were Salieri and Hummel, who looked after the "cannon" in "Wellington's Sieg"; the young Meyerbeer, who beat a bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat,; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was one of the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October, 1813, to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon. He furnished material for it and gave him the idea of using "God Save the King" as the subject of a lively fugue. He purposed to produce

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the work at concerts, so as to raise money enough for him and Beethoven to visit London. A shrewd fellow, he said that if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value to him. Beethoven dedicated the work to the Prince Regent, afterwards George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

This benefit concert was brilliantly successful. There was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear the soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake: the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

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Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public use and thus fulfilling the ardent vow made by me long ago of putting the fruits of my labor on the altar of the country."

The symphony was repeated in Vienna on February 27, 1814. On November 29 of that year it was performed with a new cantata, "Der glorreiche Augenblick," composed in honor of the Congress at Vienna and "Wellington's Sieg." The Empress of Austria, the Tsarina of Russia, and the Queen of Prussia, were in the great audience. The concert was repeated for Beethoven's benefit on December 2, but the hall was half empty.

* * *

The first performance in New York was at a concert of the Philharmonic Society, November 18, 1843, when U. C. Hill conducted. The other orchestral numbers were the overture to "The Magic Flute" and Weber's "Jubilee" overture. Signora Castellon sang "Quando quell' non quell' unico" from Alessandro Nini's* "Ida della Torre" (produced in 1837), and "Regnava nel silenzo" from "Lucia di Lammermoor."

Other first performances: London, June 9, 1817; Paris, fragments in 1821, the whole, March 1, 1829; Leningrad, March 6, 1840; Moscow, December 28, 1860; Madrid, April, 1866; Rome, 1874.

Isadora Duncan "danced" the symphony at the Trocadéro, Paris, in 1904; at the Metropolitan Opera House, New York, November 6,

*Nini, born at Fano on November 1, 1805, died chapel master of the Cathedral at Bergamo, December 27, 1880. From 1830 to 1837 he was director of the Vocal School at Leningrad. Other operas by him were "La Marescialla d'Ancre" (1839), "Cristina di Suezia" (1840), "Margherita di York" (1841), "Odalisca" (1842), "Virginia" (1843), "Il Corsaro" (1847). Two other operas were left in manuscript. Nini wrote much for the church, a "Miserere" a cappella, and other compositions.

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1908. She "danced and interpreted" the second, third, and fourth movements of the symphony in Symphony Hall, Boston, December 14, 1908, with an orchestra of sixty-five players from the Boston Symphony Orchestra, led by Mr. Strube. She danced these movements again in the same hall, November 17, 1909.

* * *

Mark what commentators have found in the Seventh Symphony: One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Dr. Iken of Bremen saw in it a political revolution. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and warlike, such as the ancient Moors of Spain. An old edition of the symphony gave this programme: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the Andante pictured a procession in an old cathedral or in the catacombs; while Dürenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of the villagers after a wedding. Ulibichev goes so far as to say that Beethoven portrayed in this Finale a drunken revel to express the disgust excited in him by such popular recreations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the Seventh Symphony," says Wagner, "is this eleventh variation."

Why should anything be read into the music of this Seventh Symphony? It may be that the Abbé Stadler was right in saying that

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the theme of the trio in the Scherzo is an old pilgrim hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. The Seventh Symphony needs no analysis; it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an Introduction, poco sostenuto, A major, 4-4. The main body is Allegretto, A minor, 2-4.

II. Allegretto, A minor, 2-4.

III. Presto, F major, 3-4.*

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to M. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—"unbuttoned joy," as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song."

* * *

"The symphony in A major, which, influenced by Wagner, musicologues have baptized 'The apotheosis of the dance' is nothing else than a pastoral symphony. There is nothing of the dance in the rhythm of the first movement; it would seem to come rather from the song of a bird. It is said that the Trio of the Scherzo is a Pilgrim-song heard at Teplitz in 1812. The Finale is a strongly characterized village festival.—'VINCENT D'INDY'."

*Alexander Siloti, the Russian pianist and conductor, contributed an article to the *Signale* of September 17, 1913, in which he argued that this whole Scherzo should be considered as being in 6-4 instead of 3-4.

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Concerto for Piano and Orchestra, No. 2. Alexander Tansman

(Born at Lodz, Poland, on June 12, 1897; at home in Paris)

This concerto was composed in the summer of 1927. The performance in Boston on December 29, 1927, was the first.

The concerto is scored for full modern orchestra, including bass drum, tambourine, cymbals, triangle, tam-tam. The Allegro risoluto, 6-8, brings at once a sturdy theme for pianoforte with wood-wind and kettledrums. The second chief theme, of a gentle nature, is given out by the piano. The movement is in the orthodox sonata form. The second movement, Vivace, 4-4, is a Scherzo with trio. The piano opens the Scherzo lightly and pianissimo. The Trio, meno mosso, 3-4, furnishes the customary contrast, beginning with a song (oboe—with other wind instruments and kettledrums), which is taken up by the piano. The third movement consists of a Lento, 4-4, leading with quickening pace to an Allegretto grazioso.

Tansman first studied music in his native town with Gawronski, Podkaminer, Vas, and Lutchg. He began to compose when he was nine years old. At Warsaw he continued his studies and took a course of law at the University. His "Symphonic Serenade" for strings, composed when he was fifteen years old, was the first of his works to be played in public. In 1919 he was awarded at the Polish Competition the Grand Prix de Pologne for musical compositions (the competitors were anonymous). In 1920 he made Paris his dwelling place, where he brought out his compositions, also traveling outside France for the same purpose. He was married in 1924 to the Roumanian dancer, Anna Eleonora Brociner.

The list of his chief works is as follows:

Stage Music:

Incidental music for "Lysistrata" (National Theatre, Lodz, 1916).

Incidental music, Arnoux's "Huon de Bordeaux" (Théâtre de l'Atelier, Paris, 1923).

Ballet, "Le Jardin du Paradis" (1922–23, Concert Populaire, Brussels).

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Ballet Sextuor, 1923 (Trocadéro, Paris, 1924; Chicago, December, 1926).*
Opera, "La Nuit Kurde" (R. Bloch, prologue and three acts 1926-27).

FULL ORCHESTRA:

"Promethée," symphonic poem, 1916.
Impressions (1919; first performance, 1920, Concerts Golschmann, Paris).
Intermezzo Sinfonico (1920; first performance, Paris, 1922, Golschmann, conductor).
Scherzo Sinfonico (1922, Koussevitzky concert, Paris).
Légende, 1923 (Koussevitzky concert, Paris, 1924).
"Danse de la Sorcière," from "Jardin du Paradis."
Ouverture Symphonique (produced at a Straram concert, Paris, February 3, 1927).
Symphony, A minor, 1926.

CHAMBER ORCHESTRA:

"Dance of the Sorcerer" for quintet of wind instruments and piano (Paris, January 17, 1925, Tansman pianist).
Sinfonietta, 1924 (Paris, 1925).
Vingt Pièces Faciles on Polish Folk Melodies, version for seven instruments, (Paris, January 15, 1927).

CHAMBER MUSIC:

Three string quartets (see below for piano with other instruments). One was performed for the first time by the Guarneri Quartet, October 24, 1927.

SONGS:

Eight Japanese Melodies, 1919 (Marya Freund, Paris, 1921).
Deux Chansons, 1925.

PIANO (solo and with other instruments):

Petite Suite (1919); 3 Preludes and 4 Preludes (1921); Étude Scherzo (1922); 4 Danses Miniatures (1923); 2 Bagatelles (1923); Sonatine (1922); 3 Études Transcendantes (1922); Mazurkas (1918); 20 Pieces on Polish Melodies (1925); Five Impromptus (1922); Concerto with orchestra, 1925 (Koussevitzky concert, Paris, May, 1926); Sonata Rustica (1925): Mazurka Sonatine (1922); 1st Sonata for piano and violin (1915); Sonata quasi una Fantasia for piano and violin (1914); Sonatine for piano and flute (1925): 4 Sketches for piano and strings (1922); Divertissement for piano and wind quartet (1923).

* * *

*Known as "Tragedy of the Violoncello," this ballet about "love, marriage, and death among the instruments" was performed in New York by Adolf Bolm and others on March 27, 1927. "If there had only been something else about birth, we might have learned how all the Strads came to be."—*New York Sun.*

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OVERTURE TO TANNHÄUSER . . . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Wagner, was produced at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schlon; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elisabeth, Johanna Wagner; Venus, Wilhelmine Schröder-Devrient; a young shepherd, Fräulein Thiele.

The overture was written in Dresden, probably in March–April, 1845. The first performance of it as a concert-piece was at a concert at Leipsic for the benefit of the Gewandhaus Orchestra Pension Fund, February 12, 1846. Mendelssohn conducted it from manuscript.

Wagner's own programme of the overture was published in the *Neue Zeitschrift* of January 14, 1853. It was written at the request of orchestral players who were rehearsing the overture for performance at Zürich. The translation into English is by William Ashton Ellis.

"To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and passes finally away.—Evenfall; last echo of the chant. As night breaks, magic sights and sounds appear, a rosy mist floats up, exultant shouts assail our ear; the whirlings of a fearsomely* voluptuous

*"Fearsomely": John Frederick Rowbotham in the description of a banquet held in the gardens of Sallust, introduces Syrian dancing-girls: "and these had cymbals that they clashed above their heads, and there was something fearful in their wild immodesty." ("A History of Music," vol. iii. pp. 80, 81. London, 1887.)

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dance are seen. These are the 'Venusberg's' seductive spells, that show themselves at dead of night to those whose breast is fired by daring of the senses. Attracted by the tempting show, a shapely human form draws nigh; 'tis Tannhäuser, Love's minstrel. . . . Venus, herself, appears to him. . . . As the Pilgrims' Chant draws closer yet and closer, as the day drives farther back the night, that whir and soughing of the air—which had erewhile sounded like the eerie cries of souls condemned—now rises, too, to ever gladder waves; so that when the sun ascends at last in splendor, and the Pilgrims' Chant proclaims in ecstasy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of Life in chorus of Redemption; and both dissevered elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, and strings.

It was played for the first time in Boston on October 22, 1853, by the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." The Philharmonic Society of New York played the the overture on April 21, 1855.

The first performance of "Tannhäuser" in the United States was at the Stadt Theatre, New York, April 4, 1859. Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehman; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reinmar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

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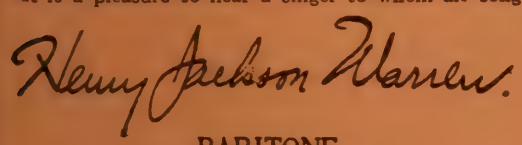

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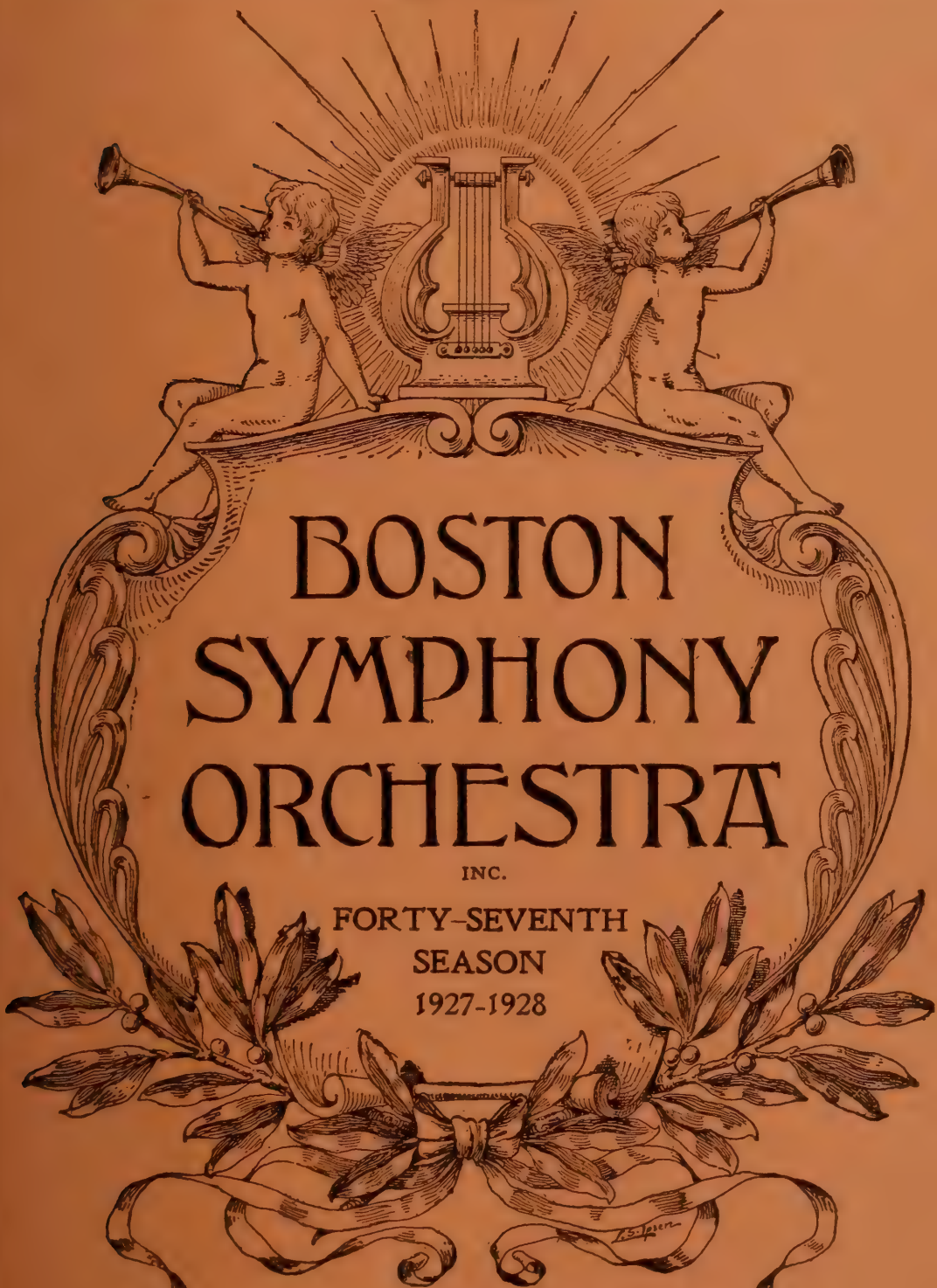

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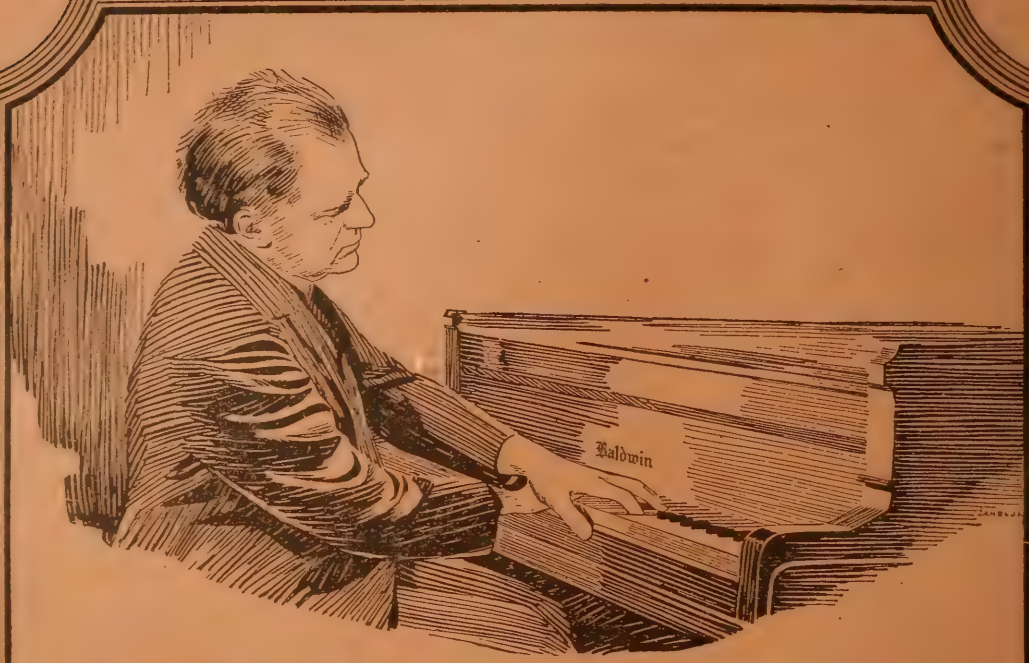

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WITH HISTORICAL AND DESCRIPTIVE
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Kassman, N.

Hansen, E.
Pinfield, C.
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Mariotti, V.
Fedorovsky, P.
Leveen, P.
Leibovici, J.
Siegl, F.

Mayer, P.
Tapley, R.
Zung, M.
Diamond, S.
Knudsen, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Werner, H.
Grover, H.
Shirley, P.
Fiedler, A.

Avierino, N.
Bernard, A.
Gerhardt, S.
Deane, C.

Violoncellos.

Bedetti, J.
Keller, J.
Zighera, A.
Barth, C.
Langendoen, J.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Wendler, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Perret, G.
Voisin, R.
Mann, J.
Jones, O.

Trombones.

Rochut, J.
Hansotte, L.
Kenfield, L.
Raichman, J.
Adam, E.

Tubas.

Sidow, P.
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Harps.

Holy, A.
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Timpani.

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FRIDAY EVENING, FEBRUARY 3

AT 8.15

PROGRAMME

Bach . . . . . Concerto No. 2 in F major, for Violin, Flute, Oboe and Trumpet (Edited by Felix Mottl)

(Messrs. Burgin, Laurent, Gillet, Mager)

I. Allegro moderato.
II. Andante.
III. Allegro.

Dukas . . . . . "La Péri, Poème Dansé"

Liszt . . . . . Concerto for Pianoforte in E-flat, No. 1

Sibelius . . . . . Symphony No. 1 in E minor, Op. 93

I. Andante ma non troppo; Allegro energico.
II. Andante ma non troppo lento.
III. Allegro.
IV. Finale (Quasi una Fantasia): Andante; Allegro molto.

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(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750)

This composition is the second of the six Brandenburg concertos. Completed March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. The prince was provost of the Cathedral at Halberstadt. He was a bachelor, who lived now at Berlin, now on his estate at Malchow. Fond of music, not in an idle way, he was extravagant in his tastes and mode of life, often going beyond his income of nearly 50,000 thalers. He met Bach—some say at Carlsbad—in 1718 or 1720, and asked him to write some pieces for his private orchestra, which contained players of high reputation.

Bach sent the pieces entitled "Concerts avec Plusieurs Instruments" to Berlin, with a dedication in French. This dedication was probably written by some courtier at Cöthen, where Bach was then living. Nothing is known about the reception, nor is it known whether the concertos were ever played at the palace of the prince.

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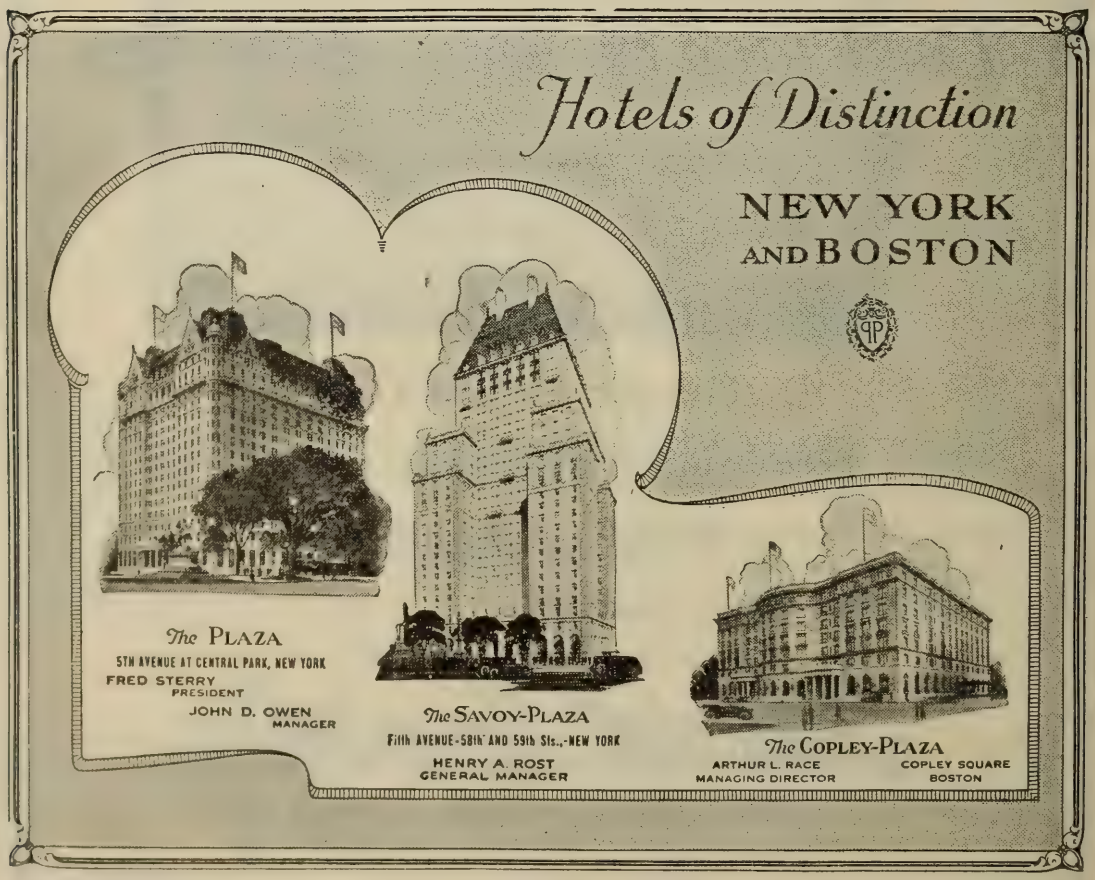
It was his habit to catalogue his music; but the name of Bach was not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos, were recorded. Spitta thinks that the pieces were probably included in miscellaneous lots, as "77 concertos by different masters for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)"; or "100 concertos by different masters for various instruments—No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were then owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home was the Royal Library, Berlin. They were edited by S. W. Dehn, and published by Peters, Leipsic, in 1850.

In the dedication to "Son Altesse Royalle, Monseigneur Crêtien Louis, Marggraf de Brandenburg, etc., etc.," dated Cöthen, March 24, 1721, Bach entreated the Margrave "very humbly" "not to judge the imperfections of the concertos by the severity of that fine and delicate taste which every one knows that he possesses; but rather to see in them, by his kind consideration, the profound respect and the very humble allegiance which they seek to convey."

The original autograph bears the title "Concerto 2do à 1 Tromba,



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The original version has seldom been used, mainly on account of the high range of Bach's music for the trumpet. Kretzschmar suggested instead of the trumpet a second violin rather than the C clarinet or the lower octave of trumpet. Felix Mottl divided the trumpet part between two trumpets. He used the lower octaves in the extreme high passages and he added wood-wind instruments and horns. This version was played for the first time in Boston at a Symphony concert, December 28, 1901, Mr. Gericke, conductor.

Mr. Rabaud, when he conducted the concerto in Boston (March 14–15, 1919), gave the music for solo trumpet to two trumpets; otherwise the score of Bach is followed.

I. Allegro, alla breva, F major.

II. Andante, D minor, 3-4. The movement is based on a subject that is given first to the solo violin. Scored for flute, oboe, violin, violoncello, and harpsichord.

III. Allegro assai, F major, 2-4.

"The limitations of the trumpet cause the subject of the first movement to have rather an Italian air, as it was inevitable to base the passages allotted to it mainly on the component notes of a chord;

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otherwise that instrument does its best to play the same type of passages as the violins. The middle movement is a kind of quartet between the flute, hautboy, violin, and violoncello; and the last a showy movement in which the trumpet figures very gaily, and has a part which is almost unplayable in modern times owing to the extreme altitude to which it is called to rise."—C. Hubert H. Parry's "Johann Sebastian Bach."

Mottl said in the preface to his edition published in 1901: "Perhaps a talented builder will invent an instrument which, keeping the quality of the trumpet, may provide the means of performing the original score. In that case, of course, my arrangement must be instantly ignored."

The second Brandenburg concerto was played under Richard Strauss's direction at the third symphony concert of the Royal Orchestra, Berlin, in the fall of 1909. Before the performance he sent a statement to the newspapers. We quote from the translation made at the time by the Berlin correspondent of the *Musical Courier* (New York):

"The concerto has been arranged for concert purpose by Phillipp Wolfrum, a prominent Bach connoisseur, and has been provided with an independent solo part for cembalo and with manifold nuances. Unfortunately Wolfrum has retained the original voice for the high trumpet in F and such a high F trumpet does not exist. On what instrument the part was performed in Bach's time is beyond

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our knowledge. My father was of the opinion that this high Bach trumpet was a kind of high-pitched clarinet made of metal; hence the name clarini, as the trumpet was formerly called. The so-called Bach trumpets in use to-day, quite aside from the fact that they could not produce the high notes called for in this concerto, are in any case too blatant to be employed in such a delicate work of the chamber music style. The various elaborators of this concerto help themselves out of the difficulty by simply having the high parts of the trumpet played an octave lower, but this certainly was not in accordance with Bach's views, as thereby a middle voice was made out of an upper voice. Now I have hit upon the idea of having the high solo part of the F trumpet played by the piccolo-heckelphone, which has been recently invented by Wilhelm Heckel, of Biebrich on the Rhine; this instrument, although it has a good deal of oboe character, seems to me to be a good equivalent. As it is used in the tutti parts together with the trumpet, which is played an octave lower, and as it is moreover doubled by two C clarinets, a sound effect is produced which is as original as it is antiquated, and it probably comes very near to Bach's intentions. In the last movement, however, which consists chiefly of solo effects, I was forced to give the entire trumpet part to the piccolo-heckelphone and to write a totally new trumpet voice, which is partly played in unison with the solo violin, solo flute, and solo oboe. If I have deviated here from Bach's letter of the law, I believe that I have acted in accordance with his spirit. This new arrangement, which is the result

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of manifold experiments, probably produces the impression wished by Bach nearer than any other, at least until some ingenious instrument maker has invented a high trumpet which is adapted to the chamber music character of the work and can easily be used as solo instrument along with the violin, flute and oboe, without drowning out all the other independent voices." The correspondent added: "The new piccolo-heckelphone was discriminately and effectively employed, although it did not stand out in very bold relief in contrast to the other instuments. The modern grand piano which Wolfrum has made use of in the work seemed oddly out of place, however."

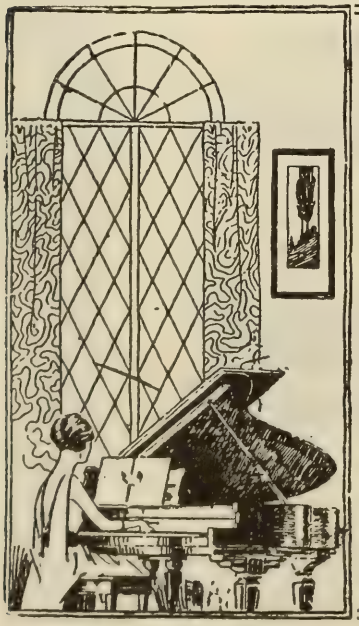
"La Péri: Poème Dansé" ("The Peri: A Danced Poem")

Paul Abraham Dukas

(Born at Paris, October 1, 1865; now living at Paris)

"La Péri," a ballet composed in 1910, was first performed at the Châtelet, Paris, at the Concerts de Danse given by Mlle. Trouhanowa in April, 1912. She took the part of the Peri; M. Bekefi, the part of Iskender. The ballet was added to the repertoire of the Opéra-Comique, Paris, May 29, 1914, with Mlle. Trouhanowa and M. Quinault, as the Peri and Iskender. The music was first heard in concert form at a Lamoureux concert, Paris, on November 23, 1913.

The first performance in concert in the United States was by the San Francisco Symphony Orchestra, Alfred Hertz, conductor, at San Francisco, on January 7, 1916. The first performance in Boston was at a concert by the Boston Symphony Orchestra, Mr.



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Monteux conductor, October 25, 1918; there was a second performance by this orchestra on October 12, 1923; a third, conducted by Mr. Koussevitzky on February 13, 1925.

The stage at the Châtelet showed gold mountains, crimson valleys, and trees bearing silver fruit.

The story of the Ballet, as given in the programme book of "Concerts de Danse: N. Trouhanowa," is told in French. A translation reads as follows:

It happened that at the end of his youthful days, since the Magi observed that his star was growing pale, Iskender went about Iran seeking the flower of immortality.

The sun sojourned thrice in its dozen dwellings without Iskender finding the flower. At last he arrived at the end of the earth where sea and clouds are one.

And there, on the steps that lead to the hall of Ormuzd, a Peri was reclining, asleep in her jewelled robe. A star sparkled above her head; her lute rested on her breast; in her hand shone the flower.

It was a lotus like unto an emerald, swaying as the sea under the morning sun.

Iskender noiselessly leaned over the sleeper and without awakening her snatched the flower, which suddenly became between his fingers like the noonday sun over the forests of Ghilan.

The Peri, opening her eyes, clapped the palms of her hands together and uttered a loud cry, for she could not now ascend towards the light of Ormuzd.

Iskender, regarding her, wondered at her face, which surpassed in deliciousness even the face of Gurda-ferrid.

In his heart he coveted her.

So that the Peri knew the thought of the King; for in the right hand of Iskender the lotus grew purple and became as the face of longing.

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While the invincible lord bore away from her the lotus, torn between his thirst for immortality and the delight for his eyes.

But the Peri danced the dance of the Peris, always approaching him until her face touched his face; and at the end he gave back the flower without regret.

Then the lotus was like unto snow and gold, as the summit of Elbourz at sunset.

The form of the Peri seemed to melt in the light coming from the calix, and soon nothing more was to be seen than a hand raising the flower of flame, which faded in the realm above.

Iskender saw her disappear. Knowing from this that his end drew near, he felt the darkness encompassing him.

* * *

The score calls for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, side drum, bass drum, tambourine, cymbals, triangle, xylophone, celesta, two harps, and the usual strings. It is dedicated to Mlle. N. Trouhanowa, for whom the ballet is composed.

When "La Péri" was performed at the Paris Opéra in June, 1921, Anna Pavlova mimed the Peri; M. Stowitz, Iskender. The critics said that her face "surpassed in delicacy even the face of Gurdaferrid," who was suposed to be very beautiful; but they wondered why she allowed a blue-green frock and a conical head-dress to dull the admirable "sveltesse" of her body.

* * *

Jacques Durand, in his "Memories of a Music Publisher," speaks of performances of "The Peri." Mlle. Trouhanowa asked Dukas to

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write as an introduction to his work a fanfare for brass instruments. (Florent Schmitt did the same for his "Tragedy of Salome.") She asked Dukas to give her the exclusive right of performance. This delayed performances in the concert halls. He adds that Anna Pavlova had danced "The Peri" outside France before she brought it to the Opera House in Paris. "She was marvellous for her suppleness and invention of action as the Peri."

Henry Prunières says of "The Peri"; "It is not a ballet, but a symphonic poem. The music creates around the mime an atmosphere of voluptuous languor. The conclusion, which expresses the distress of the Hero in the face of Night and Death, who surround him, is profoundly moving."

* * *

The family of Dukas was Parisian, but according to M. Octave Séré, Dukas inherited from a great-grandfather, a Strasbourgian, the taste he has shown in construction and form, which in his compositions have more importance than the ideas themselves. When Dukas was about fourteen years old, he began to show aptitude for music; he learned solfège by himself. Having finished his classical studies at the Lycée Charlemagne and at Turgot, he entered the Paris Conservatory of Music in 1882. He studied the pianoforte with Georges Mathias; harmony with Théodore Dubois; and beginning in October, 1884, composition with Ernest Guiraud.* In 1886 he took the first prize for counterpoint and fugue; in 1888 he was awarded the first *second prix de Rome* for his cantata "Velléda." It was hinted at the time that Camille Erlanger, who took the first *prix de Rome* that year, "took it under very singular circumstances." Dukas's lyric scene "Sémélé" did not gain the first prize at the following competition. No prize was awarded; Dukas thereupon performed his military duty.

*Ernest Guiraud, born at New Orleans, La., on June 23, 1835, died at Paris on May 6, 1892. He wrote seven or eight operas, an overture, an orchestral suite, a mass, violin pieces, songs, etc. After the death of Offenbach, he worked out the orchestral score of "Les Contes d'Hoffmann" from the indications left by the composer.

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He had already written three overtures for orchestra. Pasdeloup had promised to play "Le Roi Lear"; "Goetz de Berlichingen" was heard at Geneva, led by Hugo de Senger, in September, 1884; "Polyeucte," composed before these two, the only one of the three that has been published, was produced at a Lamoureux Concert, Paris, on January 23, 1892.

Guiraud, his teacher, had left an opera, "Frédégonde," unfinished. Dukas and Saint-Saëns completed it. The instrumentation of the first three acts is by Dukas, who also took part in the rehearsals and mounting for the first performance at the Opéra, Paris, on December 18, 1895: Brunhilda, Mlle. Lafargue; Frédégonde, Mme. Héglon; Mérowig, Alvarez; Hilpéric, Renaud; Prétextut, Fournets; Fortunatus, Vaguet; Lendiric, Ballard. Ballet: Mmes. Hirsch and Sandrini; M. Ladam. There were four performances that year, four in the year following. In "Annales du Théâtre" for 1895, the opera is thus described: "lyric drama in five acts by Louis Gallet, music by Ernest Guiraud and Camille Saint-Saëns." It is said in this account that Saint-Saëns wrote all the ballet-music; that the opera shows the "prodigieuse maîtrise" of Saint-Saëns. The name of Dukas is not mentioned in the six pages about "Frédégonde." We have followed M. Séré's statement of Dukas's share in the completion.

In 1897 Dukas's symphony in C major was performed at an Opéra concert on January 3, 10. Paul Vidal conducted. The Scherzo, "L'Apprenti Sorcier," was played at a concert of the Société Nationale on May 18 of that year.

A pianoforte sonata in E-flat minor, composed in 1899–1900, and dedicated to Saint-Saëns, was first played (by Édouard Risler) at a concert of the Société Nationale, Paris, May 11, 1900. It is a formidable work. The performance takes up forty minutes.

Another pianoforte piece, "Variations, Interlude, and Finale sur un thème de J. Ph. Rameau," was composed in 1902.

In 1892 Dukas wrote the libretto and sketched the music for a

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lyric drama in three acts, "Horn et Rimenheld"; in 1899 he sketched music for "L'Arbre de Science," a lyric drama in four acts. These he put aside for "Ariane et Barbe Bleue," a musical tale in three acts. The book is Maeterlinck's play of the same name. The opera was produced at the Opéra Comique, Paris, on May 10, 1907. Ariane, Georgette Leblanc; La Nourrice, Mlle. Thévenet; Sélysette, Mlle. Brohly; Mélisande, Mlle. Demellier; Ygraine, Mlle. Guionie; Bellangère, Mlle. Berg; Alladine, Mlle. Badet; Barbe Bleue, Vieuille; Un Vieux Paysan, Azéma; 2e Paysan, Lucazeau; 3e Paysan, Tarquini. M. Kuhlmann conducted. The first performance in the United States was at the Metropolitan Opera House, New York, on March 29, 1911: Ariane, Geraldine Farrar; La Nourrice, Florence Wickham; Sélysette, Jeanne Maubourg; Mélisande, Rosina Van Dyck; Ygraine, Leonora Sparkes; Bellangère, Henrietta Wakefield; Allaline, Lucia Fornaroli; Barbe Bleue, Léon Rothier; Three Peasants, Georges Bourgeois, Bernard Begue, Basil Ruysdael. Arturo Toscanini conducted. Dukas also composed a Villanelle for horn and piano (competition of the Paris Conservatory), published in 1906; "Vocalise" for voice and piano (1907); "Prélude Élégiaque sur le nom d'Haydn"; "La Plainte au loin du Faune" for the "Tombeau de Debussy" (published by the *Revue Musicale* in 1920). For some years he has been working on a symphony in three parts on Shakespeare's "Tempest."

"Reconstitutions" and transcriptions have been made by Dukas: François Couperin, "Les Goûts réunis," concertos for violin and clavecin; Rameau, "Les Indes Galantes," "La Princesse de Navarre," "Les Fêtes de Ramire," "Nélée et Myrthis," "Zéphyre"; transcription for piano, four hands, of Saint-Saëns's "Samson et Dalila"; transcription of the score of Wagner's "Valkyrie" (for two pianos, eight hands).

From 1892 to 1902 Dukas was music critic of the *Revue Hebdomadaire;* critic from 1894 to 1903 of *Le Chronique des Arts.* After an interruption of 20 years, he has contributed to *Revue*

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In 1909 he was called to be at the head of the orchestral class of the Paris Conservatory. He resigned this position in October, 1912, for reasons of personal convenience. Vincent d'Indy succeeded him. Since 1906, Dukas has been Chevalier of the Legion of Honor.

A biography of Dukas by Gustave Samazeuilh was published by A. Durand et Fils, Paris, in 1913. There is an interesting study of his art by André Cœurcy in "La Musique Française Moderne" (Librairie Delagrave, Paris, 1922).

***

"Dukas has become more and more exacting as far as his own composition is concerned. Always discontented with what he has written, he only consents to give it to the public when he realizes that he is incapable of making it more perfect. This conscientiousness and honesty in his art have made of Dukas one of the noblest figures in contemporary music. He has never sought official honors or popularity. He lives a solitary life, surrounded by a small circle of affectionate and devoted friends, avoiding salons, coteries, and concert-halls. He has never begrudged either his advice or his services to those who may appeal to him. One can hardly judge the degree to which Albeniz was indebted to him—Dukas was certainly the mentor to his budding genius. Dukas's influence on the modern school is great, because his works have revealed to them the rarest secrets of instrumentation. His music is dazzling; the most delicate tones and the rarest shades are contrasted with vigorous and warm brush-work. But he is also a great artist who knows how to create in the hearts of his audience that delightful unrest, that total abandonment to music's sway, which is the hall-mark of real genius" (Henry Prunières in "A Dictionary of Modern Music and Musicians"—1924).

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Concerto in E-flat major, No. 1, for Pianoforte and Orchestra

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, on October 22, 1811; died at Bayreuth on July 31, 1886)

This concerto was completed probably in 1848 or 1849, from sketches made in the early forties. According to a letter of Hans von Bülow's, the concerto was completed in June, 1849. Revised in 1853, it was published in 1857. The first performance was at Weimar, at a Court concert in the hall of the Grand Duke's palace (during the Berlioz week), on February 17, 1855; Liszt, pianist; Bülow, conductor. The first performance at a concert of the Philharmonic Society of New York was on April 20, 1867, when S. B. Mills was the pianist. There was a performance before that in New York, on December 2, 1865. The concerto is dedicated to Henri Litolff. The orchestral part is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, cymbals, triangle, and the usual strings.

The form is free. A few important themes are exposed, developed; they undergo many transformations in rhythm and tempo. The first and leading theme is at once given out imperatively by the strings, with interrupting chords of wood-wind and brass. This is the theme to which Liszt used to sing: "Das versteht ihr alle nicht!"—according to Bülow and Ramann, "Ihr Könnt alle nichts." This theme may be taken as the motto of the concerto. Allegro maestoso, tempo giusto, 4-4. The second theme, B major, Quasi adagio, 12-8, is first announced by muted violoncellos and double-basses, and then developed elaborately by the pianoforte. There are hints of this theme in the preceding section. The third theme, E-flat minor, Allegretto vivace, 3-4, in the nature of a scherzo, is first given to the strings, with preliminary warning and answers of the triangle, which, the composer says, should be struck with delicately rhythmic precision. The fourth theme is rather an

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answer to the chief phrase of the second than an individual motive. The scherzo tempo changes to Allegro animato, 4-4, in which use is made chiefly of the motto theme. The final section is an Allegro marziale animato, which quickens to a final presto.

The introduction of a triangle in the score caused great offense in Vienna. Hanslick damned the work by characterizing it as a "Triangle Concerto," when Pruckner played it there in the season of 1856–57. It was not heard again in that city until 1869, when Sophie Menter insisted on playing it. Liszt wrote a letter in 1857 describing the concerto and defending his use of the triangle.

SYMPHONY IN E MINOR, No. 1, OP. 39 . . . . . JAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living at Järvenpää)

Sibelius has thus far composed at least seven symphonies. The first was composed in 1899 and published in 1902. Was the first performance at Helsingfors? We find no record of the date. The symphony was played in Berlin at a concert of Finnish music, led by Robert Kejanus, in July, 1900.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 5, 1907. Later performances were on November 16, 1912; January 22, 1915; November 17, 1916; October 22, 1920; October 26, 1923; January 15, 1926 (Michael Press, guest conductor).

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp, and strings.

***

I. Introduction: Andante ma non troppo, E minor, 2-2. Over a

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drum-roll that rises and falls in intensity a clarinet sings a mournful melody, which is of much importance in the Finale of the symphony.

The first violins, after the short introduction, give out the first theme with imitative passages for violas and violoncellos, allegro energico, E minor, 6-4. There are two subsidiary motives: one for wind instruments, and one, derived from this last, for strings. A crescendo leads to a climax, with the proclamation of the first chief theme by full orchestra with a furious drum-roll. The second and contrasting chief motive is given to the flutes, piano ma marcato, against tremulous violins and violas and delicate harp chords. The conclusion of this theme is developed and given to the flutes with syncopated rhythm for the strings. The pace is quickened, and there is a crescendo, which ends in B minor. The free fantasia is of a passionate nature with passages that suggest mystery; heavy chords for wind instruments are bound together with chromatic figures for the strings; wood-wind instruments shriek out cries with the interval of a fourth, cries that are taken from one in the Introduction; the final section of the second theme is sung by two violins with strange figures for the strings, pianissimo, and with rhythms taken from the second chief theme. These rhythms in the course of a powerful crescendo dominate at last. The first chief theme endeavors to assert itself, but it is lost in descending chromatic figures. Again there is a crescendo, and the strings have the second subsidiary theme, which is developed until the wild entrance of the first chief motive. The orchestra rages until, after a great outburst and with clash of cymbals, a diminuendo leads to gentle echoes of the conclusion of the second theme. Now the second theme tries to enter, but without the harp chords that first accompanied it. Rhythms that are derived from it lead to defiant blasts of the brass instruments. The movement ends in this mood.

II. Andante, ma non troppo, lento, E-flat major, 2-2.

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"The Andante is purest folk melody; and it is strange how we know this, though we do not know the special tune" (Philip H. Goepp).

III. Allegro, C major, 3-4. The chief theme of the scherzo may be said to have the characteristically national humor, which seems to Southern nations wild and heavily fantastical. The second theme is of a lighter and more graceful nature. The trio, E major, is of a somewhat more tranquil nature.

IV. Finale (Quasi una fantasia), E minor. The Finale begins with the melody of the introduction of the first movement. It is now of an epic, tragic nature, and not merely melancholy. There are hints in the lower strings at the chief theme, which at last appears, 2-4, in the wood-wind. This theme has a continuation which later has much importance. The prevailing mood of the Finale is one of wild and passionate relentlessness, but the second chief theme, Andante assai, is a broad, dignified, melodious motive for violins.

*Mr. Rosenfeld is here loose in his terminology. For "adagio" read "andante."—Ed.

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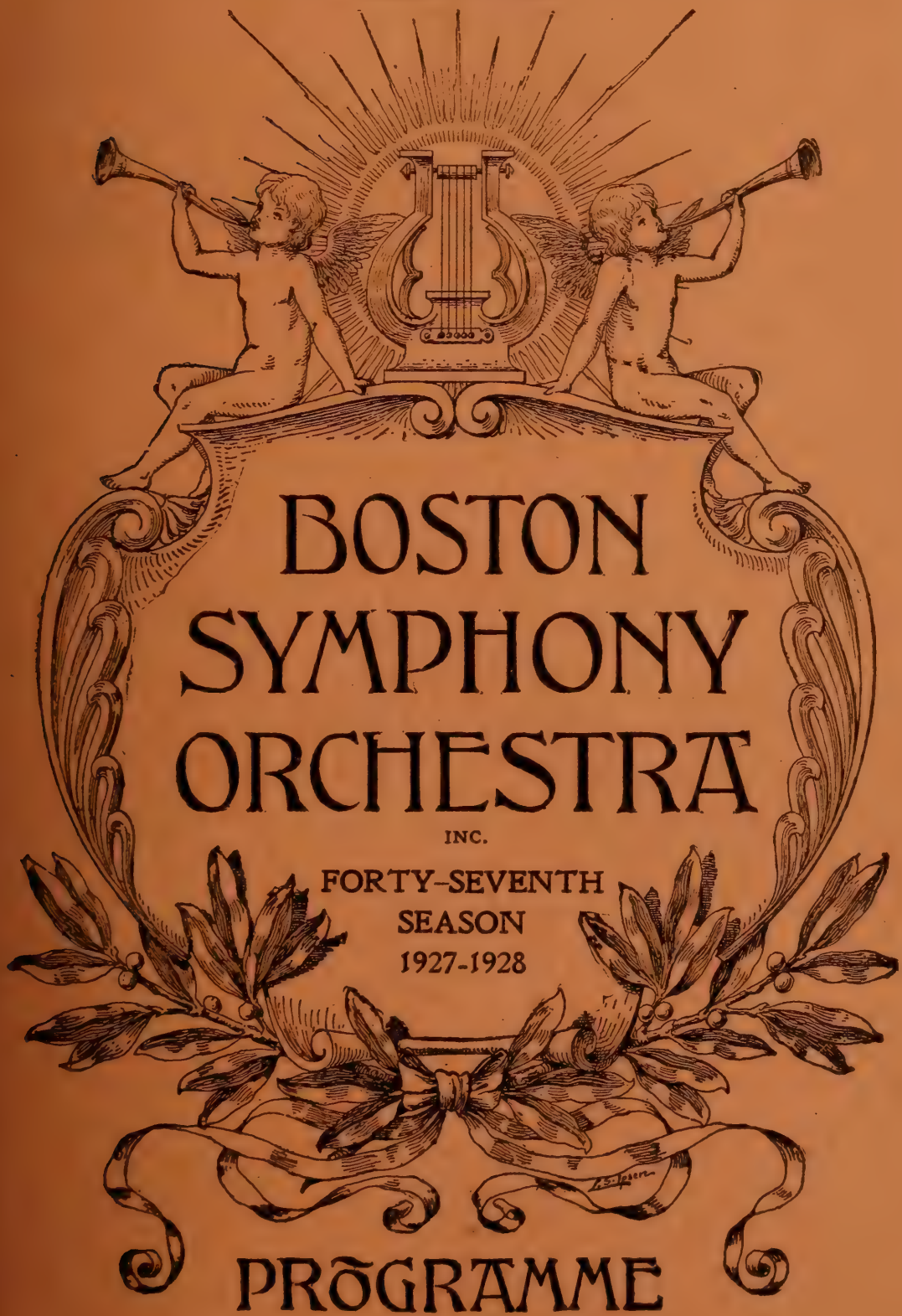

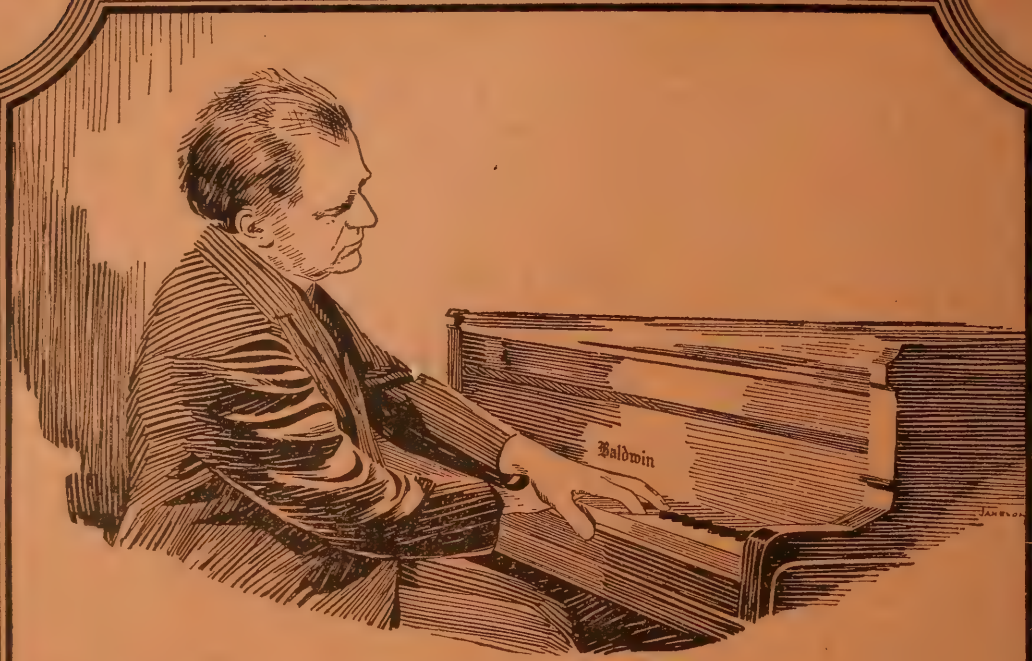

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WITH HISTORICAL AND DESCRIPTIVE
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Violas.

Lefranc, J.
Artières, L.
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Cauhapé, J.
Van Wynbergen, C.
Werner, H.
Grover, H.
Shirley, P.
Fiedler, A.

Avierino, N.
Bernard, A.
Gerhardt, S.
Deane, C.

Violoncellos.

Bedetti, J.
Keller, J.
Zighera, A.
Barth, C.
Langendoen, J.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet L

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.
Laurent, G.
Bladet, G.
Amerena, P.

Oboes.
Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.
Hamelin, G.
Arcieri, E.
Allegra, E.
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Bassoons.
Laus, A.
Allard, R.
Bettoney, F.

Piccolo.
Battles, A.

English Horn
Speyer, L.

Bass Clarinet.
Mimart, P.

Contra-Bassoon.
Piller, B.

Horns.
Wendler, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.
Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.
Mager, G.
Perret, G.
Voisin, R.
Mann, J.
Jones, O.

Trombones.
Rochut, J.
Hansotte, L.
Kenfield, L.
Raichman, J.
Adam, E.

Tubas.
Sidow, P.
Adam, E.

Harps.
Holy, A.
Zighera, B.

Timpani.
Ritter, A.
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FRIDAY EVENING, MARCH 9

AT 8.15

PROGRAMME

Handel . . . Concerto Grosso No. 5 in D major for String Orchestra (Edited by G. F. Kogel)

Solo Violins: R. Burgin, J. Theodorowicz
Solo Viola: J. Lefranc Solo Violoncello: J. Bedetti

I. Introduction; Allegro.
II. Presto.
III. Largo.
V. Allegro.

Haydn . . . . . Concerto for Violoncello

I. Allegro Moderato
II. Adagio
III. Allegro

Brahms . . . . . Symphony No. 1 in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio

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CONCERTO GROSSO, NO. 5, IN D MAJOR . GEORGE FRIDERIC HANDEL

(Edited by Gustav Friedrich Kogel*)

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house† in Brook Street, Hanover Square, and by

*Kogel was born at Leipsic on January 16, 1849. He died at Frankfort-on-the-Main in November, 1921. Having studied at the Leipsic Conservatory (1863–67), he taught music in Alsace, until the Franco-German War, when he began to work for the Peters Publishing House. From 1874 he conducted opera at Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic (1883–86). In 1887 he conducted the Philharmonic Orchestra in Berlin and from 1891 till 1903 the Museum concerts at Frankfort. He also traveled widely as guest conductor, directing certain concerts of the Philharmonic Society, New York, in 1903–4 and 1904–5. From 1908 he was conductor of the Cecilia Society at Wiesbaden. He composed some pianoforte pieces, edited operas, and arranged four of Handel's Concertos for concert use.

†This was the little house, No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G.F.H." The house had then been in possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition room.

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Walsh." In an advertisement on November 22 the publisher added: "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best masters, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.' "

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in

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1738,—also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

M. Romain Rolland, discussing the form Concerto Grosso, which consists essentially of a dialogue between a group of soloists, the concertino (trio of two solo violins and solo bass with cembalo)* and the chorus of instruments, concerto grosso, believes that Handel, at Rome in 1708, was struck by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

Handel's concertos of this set that have five movements are either in the form of a sonata with an introduction and a postlude (as Nos. 1 and 6); or in the form of the symphonic overture with the slow movements in the middle, and a dance movement, or an allegro closely resembling a dance, for a finale (as Nos. 7, 11, and 12); or a series of three movements from larghetto to allegro, which is followed by two dance movements (as No. 3).

The seven parts are thus indicated by Handel in the book of parts: Violino primo concertino, Violino secondo concertino, Violino primo ripieno, Violino secondo ripieno, viola, violoncello, bass continuo.

*The Germans in the concertino sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful, as a rule, to the strings.

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CONCERTO IN D MAJOR, FOR VIOLONCELLO . . . . . JOSEF HAYDN

(Born at Rohrau-on-the-Leitha, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809)

Haydn wrote at least six concertos for violoncello. Three are named in his own catalogue of works. They were all composed at Esterház from 1771 to 1783.

The concerto played at these concerts were composed in 1783* for his friend and pupil, Anton Kraft (Krafft), solo violoncellist of Prince Esterhazy's orchestra. It was the only one of the concertos that was published. It even reached a second edition. In André's new edition, Op. 101, the violoncello part was revised by R. E. Bockmühl, and an accompaniment for pianoforte was arranged by G Goltermann. Cadenzas were added by Carl Reinecke.

Anton Kraft was born at Rokitzau, near Pilsen in Bohemia, on December 30, 1752. The son of a brewer and music lover, he studied the violoncello, then went to Prague to study law. Afterwards he went to Vienna. Haydn engaged him for the orchestra at Esterház. He became a member January 1, 1778, and remained until the dissolution of the orchestra in 1790. Then he became a chamber musician to Prince Grassalkowitsch, and in 1795 to Prince Lobkowitz, in

*Some give the year 1781, but see C. F. Pohl's "Joseph Haydn" (vol. ii., p. 199).

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whose service he died, August 28, 1820. Haydn began to give him lessons in composition, but, when he began to neglect his instrument, Haydn told him he had learned enough. It is said that the violoncello part in Beethoven's triple concerto was intended for Kraft. Among Kraft's compositions are sonatas for violoncello, and duos for violin and violoncello, and for two violoncellos. He also wrote for two barytones* and violoncello. His son and pupil Nicolaus (1778–1853) was a distinguished violoncellist.

Haydn's accompaniment is for two violins, viola, bass, two oboes, and two horns.

François Auguste Gevaert (1828–1908) revised this concerto, added two flutes, two clarinets, and two bassoons to the score, and wrote cadenzas. He dedicated this version "to the memory of the highly gifted virtuoso, Joseph Servais."

The concerto was first played in Boston by Anton Hekking of the Boston Symphony Orchestra, at a concert of the Boston Symphony Orchestra on November 22, 1890. He then played a long cadenza

*The baryton, a favorite instrument, especially with amateurs in Germany of the 18th century, was a viol da gamba having sympathetic strings of metal passing under the finger board. Haydn wrote at least 175 compositions for the baryton associated as a rule with other string instruments.

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by Carl Reinecke. There was no indication in the Programme Book concerning the version then used.

Hugo Becker played the concerto at a concert of the Boston Symphony Orchestra on January 12, 1901. He used Gevaert's edition.

Heinrich Warnke of the Boston Symphony Orchestra played the concerto at a concert of the Orchestra on November 15, 1913. He used Gevaert's version with his own cadenzas.

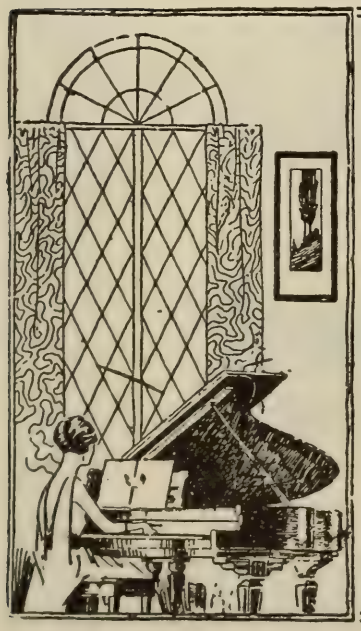
Josef Malkin, of the Boston Symphony Orchestra, played the concerto at a concert of the Orchestra on December 12, 1914.

Jean Bedetti of the Boston Symphony Orchestra played it at a concert of this orchestra in Boston on March 11, 1921.

I. There is an introductory orchestral ritournelle, Allegro Moderato, D major, 4-4, in which the first and second themes are announced with passage work. The solo instrument gives out the first theme. Virtuoso passage work follows. After a short orchestral tutti, the second theme appears in A major. The solo instrument now has new thematic material or brilliant show measures until the second theme returns in the tonic. An unaccompanied cadenza leads to a short and final tutti.

II. Adagio, A major, 2-4. The chief theme is developed at length. There is a subsidiary theme in C major.

III. Allegro, D major, 6-8. The finale is a rondo based on two chief themes, with some subsidiary ones. Gevaert introduced a cadenza for this Finale.



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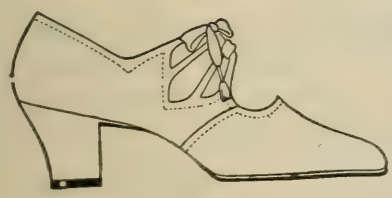
(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2,138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence



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of these works and the tragedy in the Schumann family over Brahms, as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first Allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

Just when Brahms began to make the first sketches of this symphony is not exactly known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

In 1862 Brahms showed his friend Albert Dietrich* an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure that the symphony was not ready, but he had completed a string quintet

*Albert Hermann Dietrich was born August 28, 1829, near Meissen. He studied music in Dresden and at the Leipsic Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königliche Akademie der Künste and in 1890 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a violoncello concerto, chamber music, songs, piano pieces. He died November 20, 1908.

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in F minor. In 1866 Dietrich asked Brahms for a symphony, that he might perform it in Oldenburg. Brahms told him in answer that he could not expect a symphony, but he should like to play to him the "so-called 'German Requiem.'"

Dietrich saw the first movement in 1862. It was then without the introduction. Clara Schumann on July 1 of that year wrote to Joachim that Brahms had sent her the movement with a "bold" beginning. She quoted in her letter the first four measures of the Allegro as it now stands and said that she had finally accustomed herself to them; that the movement was full of wonderful beauties and the treatment of the thematic material was masterly. Dietrich bore witness that this first movement was greatly changed. The manuscript in the possession of Simrock the publisher is an old copy by some strange hand. It has a white linen envelope on which is daubed with flourishes, "Sinfonie von Johannes Brahms Mus: Doc: Cantab:" etc., etc. Kalbeck makes the delightful error of translating the phrase "Musicae doctor cantabilis." "Cantabilis!" Did not Kalbeck know the Latin name of the university that gave the degree to Brahms? (For early in 1877 Cambridge University offered an honorary degree. If he had accepted it, he would have been obliged to go to England: one of the University's statutes states that its degrees must not be conferred *in absentia.* Brahms hesitated about going, although he was not asked to write a work for the occasion. The matter was soon settled for him. The directors of the Crystal Palace inserted an advertisement in the London *Times* to the effect that, if he came, he would be invited to conduct one of their Saturday concerts. Brahms declined the honor of a degree; he acknowledged the invitation by giving the manuscript score and parts of

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the symphony to Joachim, who led the performance at Cambridge on March 8, 1877, although J. L. Erb in his "Brahms" says that Villiers Stanford conducted. The programme included Sterndale Bennett's overture to "The Wood Nymph"; Beethoven's violin concerto (Joachim, violinist); Brahms's "Song of Destiny"; violin solos by Bach (Joachim); Joachim's Elegiac Overture in memory of Kleist, and Brahms's symphony. This Elegiac Overture was composed by Joachim in acknowledgment of the honorary degree conferred on him that day. He conducted the overture and Brahms's symphony. The other pieces were conducted by Charles Villiers Stanford, as leader of the Cambridge University Musical Society. The symphony is often called in England the Cambridge symphony.)

The manuscripts of the other movements are autographic. The second movement, according to the handwriting, is the youngest. The third and fourth are on thick music paper. At the end is written "J. Brahms Lichtenthal Sept. 76." Kalbeck says that the Finale was conceived in the face of the Zurich mountains, in sight of the Alps and the lake; and the horn solo with the calling voices that fade into a melancholy echo was undoubtedly suggested by the Alpine* horn; the movement was finished on the Island of Rügen.

*Alpenhorn, or Alphorn, is an instrument of wood and bark, with a cupped mouthpiece. It is nearly straight, and is from three to eight feet in length. It is used by mountaineers in Switzerland and in other countries for signals and simple melodies. The tones produced are the open harmonies of the tube. The "Ranz des Vaches" is associated with it. The horn, as heard at Grindelwald, inspired Alexis Chauvet (1837–71) to write a short but effective pianoforte piece, one of his "Cinq Feuillets d'Album." Orchestrated by Henri Maréchal, it was played here at a concert of the Orchestral Club, Mr. Longy conductor, January 7, 1902. The solo for English horn in Rossini's overture to "William Tell" is too often played by an oboe. The statement is made in Grove's Dictionary of Music and Musicians (First Revised Edition) that this solo was originally intended for a tenoroon and played by it. Cecil Forsyth, in his "Orchestration," says that this assertion is a mistake, "based probably on the fact that the part was written in the old Italian notation; that is to say, in the bass clef an octave below its proper pitch." (The tenoroon, now obsolete, was a small bassoon pitched a fifth higher than the standard instrument.)

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The first movement was afterwards greatly changed. He told his friends for several years afterwards that the time for his symphony had not yet arrived. Yet Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance, and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

We have quoted from Mme. Schumann's letter to Joachim in 1862. Brahms was working on the Adagio and Scherzo when he went from Hamburg to Baden-Baden in 1876. On September 25 he played to Mme. Schumann the first and last movements, and two weeks later the whole symphony. She noted her disappointment in her diary. To her this symphony was not comparable with the Quintet in F minor, the sextets, the pianoforte quartets. "I miss the melodic flight, however intellectual the workmanship may be. I am debating violently whether I should tell him this, but I must first hear the work complete from an orchestra." When she heard the symphony the next year in Leipsic, it made an o'erpowering impression on her, and she was pleased that Brahms had unconsciously changed the character of the Adagio to suit her wishes.

Max Bruch in 1870 wished to produce the symphony, but there was only one movement at that time. When the work was completed, Brahms wished to hear it before he took it to Vienna. He thought of Otto Dessoff, then conductor at Carlsruhe, and wrote to

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him. For some reason or other, Dessoff did not understand the drift of Brahms's letter, and Brahms was impatient. Offers to produce the symphony had come from conductors in Mannheim, Munich, and Vienna; but, as Brahms wrote again to Dessoff, he preferred to hear "the thing for the first time in the little city that has a good friend, a good conductor, and a good orchestra."

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted from manuscript. Brahms was present. There was a performance a few days later at Mannheim, where Brahms conducted. Many musicians journeyed to hear the symphony. Simrock came in answer to this letter: "It's too bad you are not a music-director, otherwise you could have a symphony. It's at Carlsruhe on the fourth. I expect from you and other befriended publishers a testimonial for not bothering you about such things." Simrock paid five thousand thalers for the symphony. He did not publish it till the end of 1877.

(When this symphony was first performed, Brahms was in his forty-fourth year. His "German Requiem," "Rinaldo," "Rhapsody" (after Goethe), "Song of Destiny," "Song of Triumph," "Ave Maria," Serenade for large orchestra, Serenade for small or orchestra, Variations on a theme by Haydn, many important chamber works and pianoforte pieces, the Pianoforte Concerto in D minor, choruses, and songs had been composed and performed. Yet young composers today sometimes begin their career as a composer by jauntily writing a symphony for an ordinary or extraordinary orchestra.)

Brahms conducted the performance at Munich on November 15, 1876.* Levi had been his friend and admirer, but Brahms suspected that his devotion to Wagner had cooled this admiration. Nevertheless he refused an invitation to stay at Franz Wüllner's house, lest Levi might be offended. "Yet I do not wish to stay with him (Levi), for, to say the least, he plays comedy with his friends, and that I do not like." He did stay with Levi and thought the old friendship secure. Levi wrote that the performance was excellent. "I have again wondered at Brahms as a conductor, and I learned much from him at the rehearsals." The reception of the symphony was lukewarm, if not cold. When Levi invited Brahms to bring his second symphony to Munich, Brahms wrote: "I think it would be better for you to perform the one in C minor." Levi did give a performance of the latter the next year, although there were earnest protests on

*When Brahms first appeared at a concert of the Musikalische Akademie in Munich, March 13, 1874, as composer, pianist, and conductor, he was warmly received. He conducted his Haydn variations and Three Hungarian Dances, and played the piano concerto in D minor; and the programme included songs sung by Heinrich Vogl. It was said of the Dances that they were not suited to an Akademie concert. "The reserve of the large audience towards the Hungarian dances was evidence of the sound musical taste of our concertgoers."

the ground that the public did not like it. After the first movement there was silence; after the second and third there was fierce hissing. Levi wrote that the opposition was not so much from the Wagnerites as from the so-called classicists, led by the critic of the *Augsburg Abendzeitung,* who was enthusiastic only for Lachner, Rheinberger, Zenger, and Rauchenegger.

The performances at Vienna, December 17, 1876; Leipsic, January 18, 1877; and Breslau, January 23, 1877, were conducted by Brahms. In Vienna the symphony was produced at Johann Herbeck's earnest request at a concert of the Gesellschaft der Musikfreunde. The audience was cool, especially after the last movement. Ludwig von Herbeck in the life of his father refers to Hanslick, who "in an unexplainable manner ranks this symphony as one of the most important symphonic works." Before this concert, certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll. The first performance in London was at a Philharmonic concert, led by W. G. Cusins, on April 16, 1877; the first at Berlin by the Orchestra of the Music School, conducted by Joachim. It is said that the listeners at Munich were the least appreciative, those at Carlsruhe, Mannheim, and Breslau the most friendly. Dörffel wrote in the *Leipziger Nachrichten* that the symphony's effect on the Leipsic audience was "the most intense that has been produced by any new symphony within our remembrance."

The first performance at Leipsic was on January 18, 1877, conducted by Brahms. He had written to Herzogenbergs in December of the year before: "Three days before the concert I began to perspire and drink camomile tea; after the fiasco (at the Gewandhaus), attempts at suicide, and so on. You shall see the lengths to which an exasperated composer will go!" Elisabeth, after the concert, lost in wonder, love, and praise, wrote that a member of the Gewandhaus Committee who had protested volubly against the proposed repetition of the symphony at an early date "could not face the terrific strain of deciding whether the finale led to heaven or hell." She begged Brahms to have the symphony printed soon, "for we are all

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symphony-sick, and weary of straining to grasp the beloved, elusive, melodies." Some months afterwards she wrote to Brahms that he had forgotten to take his liqueur-flask and night gown when he left Leipsic.

Brahms was asked to conduct this symphony at the Gewandhaus on January 1, 1879. He wrote Elisabeth that he was not inclined to do it: "What is your conductor there for, after all! There is some sense in conducting one's own works before they are printed, but only then." When there was a performance in Leipsic on March 14, 1882, she wrote that the hearers quite lost their heads at the end. "There was *not* the usual preponderance of prim, tiresome femininity barely out of its teens." As the third movement received comparatively little applause, Bülow promptly repeated it.

* * *

The first performance in Boston was by the Harvard Musical Association, January 3, 1878. Carl Zerrahn conducted. The programme was as follows: Weber, Overture to "Euryanthe"; Grieg, Pianoforte concerto (William H. Sherwood, pianist); Gade, Allegretto from the Third Symphony; Pianoforte solos; Handel, Fugue in E minor; Chopin, Nocturne in F sharp, Op. 15, No. 2; Bargiel, Scherzo from Suite, Op. 31; Brahms, Symphony in C minor, No. 1. John S. Dwight wrote in his *Journal of Music* that the total impression made on him was "as something depressing and unedifying, a work coldy elaborated, artificial; earnest to be sure, in some sense great, and far more satisfactory than any symphony by Raff, or any others of the day, which we have heard; but not to be mentioned in the same day with any symphony by Schumann, Mendelssohn, or the great one by Schubert, not to speak of Beethoven's. . . . Our interest in it will increase, but we foresee the limit; and certainly it cannot be popular; it will not be loved like the dear masterpieces of genius." The Harvard Musical Association gave a second performance on January 31, 1878.

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The *New York Tribune* published early in 1905 a note communicated by Walter Damrosch concerning the first performance of the symphony in New York:

"When word reached America in 1877 that Brahms had completed and published his first symphony, the musical world here awaited its first production with keenest interest. Both Theodore Thomas and Dr. Leopold Damrosch were anxious to be the first to produce this monumental work, but Dr. Damrosch found to his dismay that Thomas had induced the local music dealer to promise the orchestral parts to him exclusively. Dr. Damrosch found he could obtain neither score nor parts, when a very musical lady, a pupil of Dr. Damrosch, hearing of his predicament, surprised him with a full copy of the orchestral score. She had calmly gone to the music dealer without mentioning her purpose and had bought a copy in the usual way. The score was immediately torn into four parts and divided among as many copyists, who, working day and night on the orchestra parts, enabled Dr. Damrosch to perform the symphony a week ahead of his rival." The first performance in New York was on December 15, 1877.

* * *

There was hot discussion of this symphony. Many in the first years characterized it as labored, crabbed, cryptic, dull. Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arm; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says:

> One touch of nature makes the whole world kin,—
> That all, with one consent, praise new-born gauds,
> Though they are made and moulded of things past;
> And give to dust, that is a little gilt,
> More laud than gilt o'er-dusted.

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Ask a music-lover, at random, what Bülow said about Brahms's Symphony in C minor, and he will answer: "He called it the Tenth Symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's Ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go as far as to say: "Only Brahms or Beethoven could have written it."

Now what did Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the first Symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.'"

*
* *

The first movement opens with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor.

Second movement, Andante sostenuto, E major, 3-4.

The place of the traditional Scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. Here Mr. Apthorp should be quoted:

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been

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suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloudlike harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of "Prometheus Unbound" "the true parallel" to this symphony.

It was Dr. Theodor Billroth, the distinguished Viennese surgeon, and not a hysterical poet, who wrote to Brahms in 1890: "The last movement of your C minor Symphony has again lately excited me in a fearful manner. Of what avail is the perfect, clear beauty of the principal subject in its thematically complete form? The horn returns at length with its romantic, impassioned cry, as in the introduction, and all palpitates with longing, rapture, and supersensuous exaltation and bliss."

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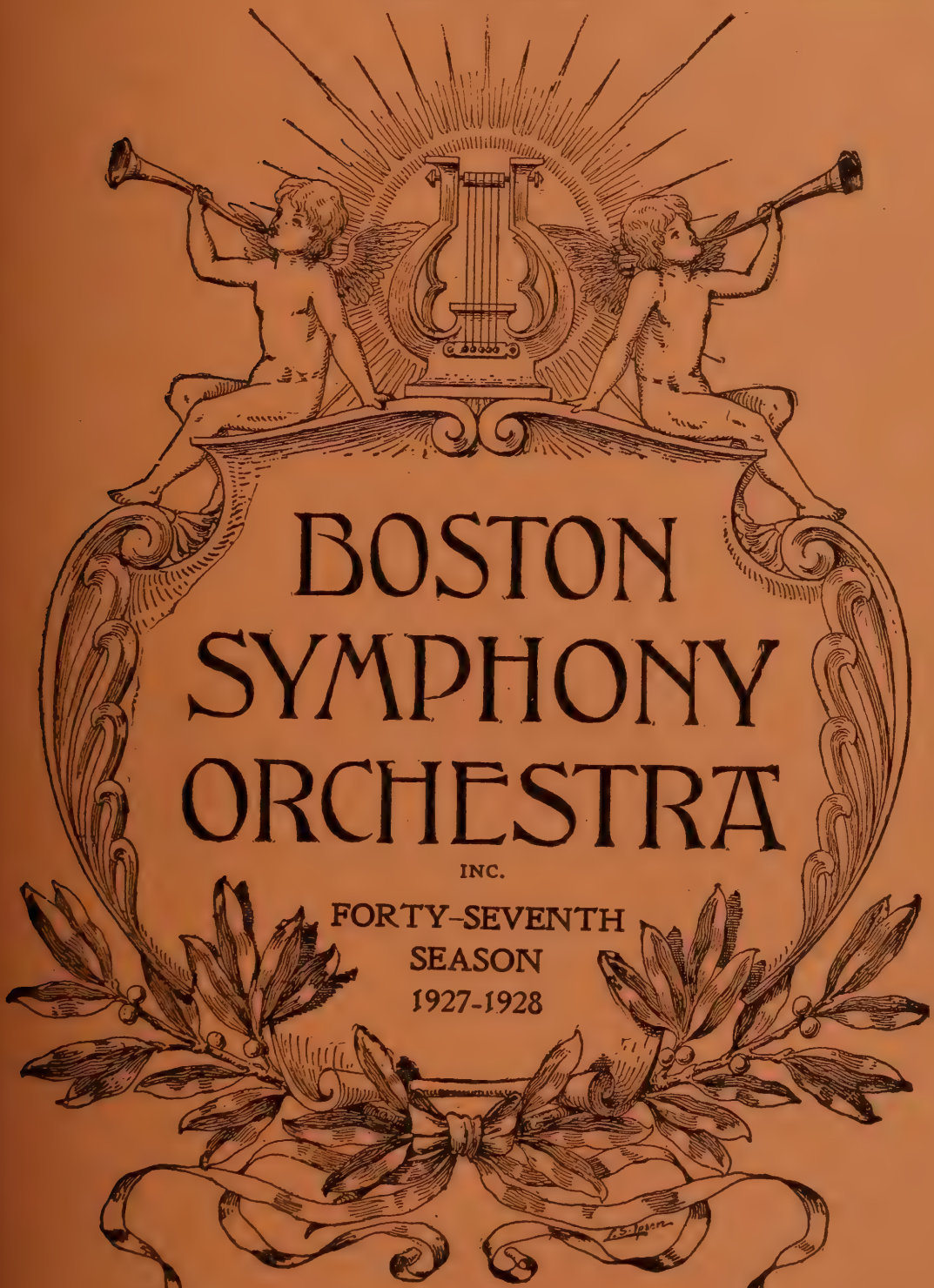

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Vondrak, A.
Lemaire, J.
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Ludwig, O.
Frankel, I.
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Dufresne, G.
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Bladet, G.
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Gillet, F.
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Arcieri, E.
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FRIDAY EVENING, APRIL 13

AT 8.15

PROGRAMME

Tchaikovsky . . . . Suite from the Ballet, "Nutcracker"

Miniature Overture Dance of the Sugar Fairy Arabian Dance
Chinese Dance Trépak

Tchaikovsky . . . . Concerto for Pianoforte, No. 1, in B-flat minor, Op. 23

I. Allegro non troppo e molto maestoso; allegro con spirito.
II. Andantino semplice; allegro vivace assai.
III. Allegro con fuoco.

Tchaikovsky . . . . Symphony No. 4 in F minor, Op. 36

I. Andante sostenuto. Moderato con anima in movimento di Valse.
II. Andantino in modo di canzona.
III. Scherzo "Pizzicato ostinato"; Allegro.
IV. Finale; Allegro con fuoco.

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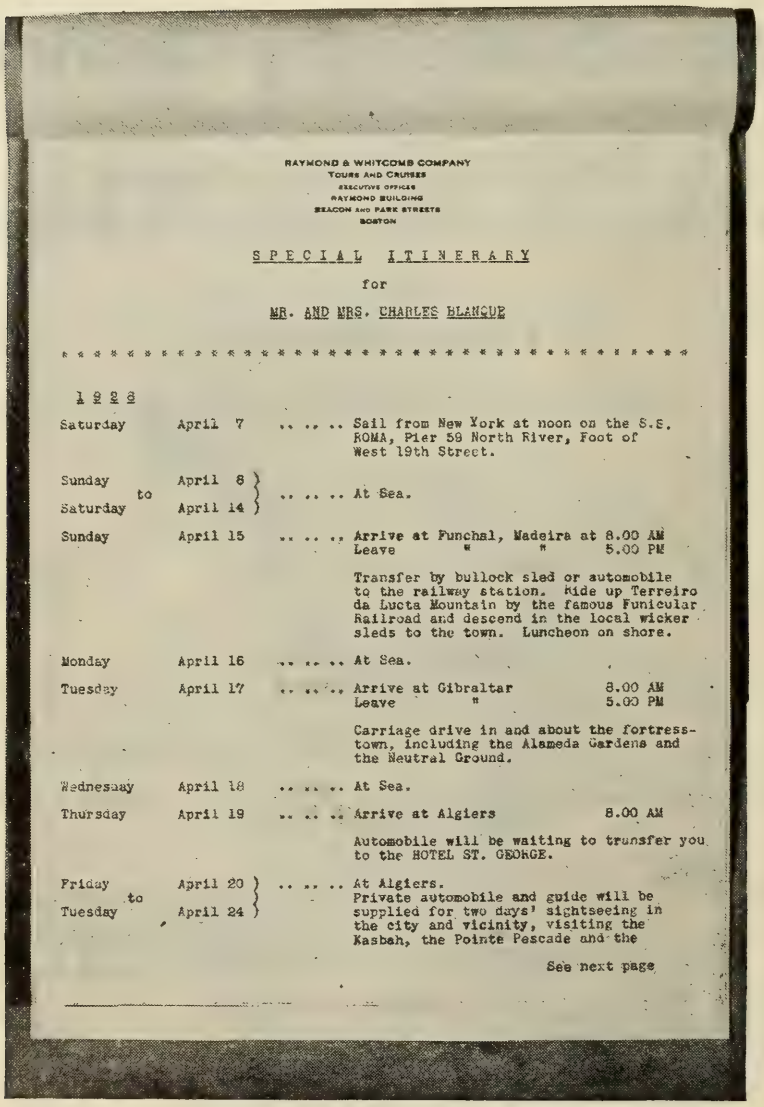

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(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky wrote music for the ballet "The Nutcracker" ("Der Nussknacker," "Casse-Noisette") in 1891. The suite was performed for the first time at the ninth Symphony concert of the Russian Musical Society in St. Petersburg, March 19, 1892. Tchaikovsky conducted. The ballet was not produced until December 17, 1892. The history of the composition is told later in this article.

The scenario of the ballet was based on "Histoire d'un Casse-Noisette," a translation into French by Alexandre Dumas, the Elder, of E. T. A. Hoffman's story "Nussknacker und Mausekönig," the sixth story in the collection entitled "Die Serapions Brüder."

The scenario is as follows:—

Act I. A Christmas tree in the house of President Silberhaus. The guests assemble, and the candles are lighted. Entrance of the children. After they have all received their presents, Councillor Drosselmeyer arrives, and with him brings dolls which can move about as though they were alive. He gives also to his favorite, Marie, the daughter of the President, an ordinary nutcracker, and

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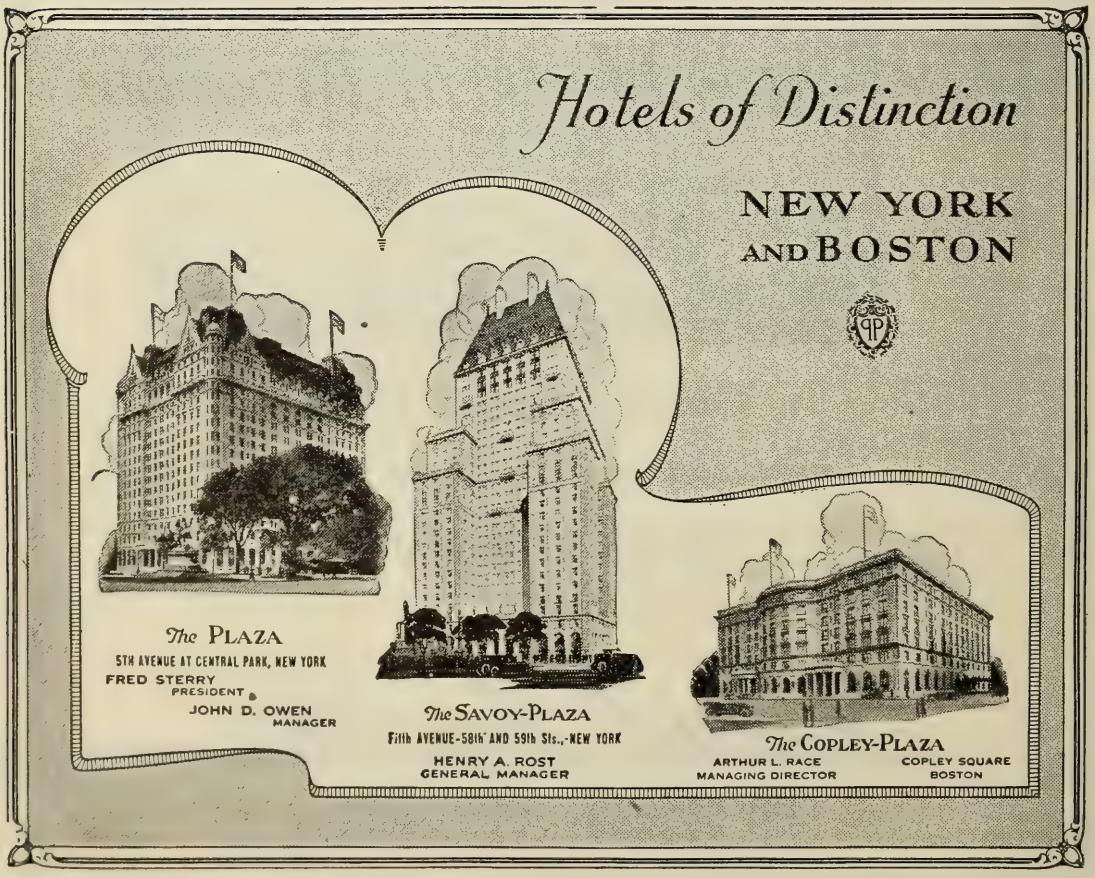
this nutcracker pleases her better than all the other presents. Her brother Fritz and the other boys snatch it away from her and break it. Marie bursts into tears, caresses the poor nutcracker, busies herself over it as though it were sick, puts it to bed and rocks it to sleep. The party is at an end and the guests go home. The candles on the tree are put out. Marie cannot sleep, and she thinks constantly about the nutcracker. At last she leaves her little bed, and steals downstairs, only to have a look at him. It is midnight. She suddenly hears a noise as though mice were clattering out from all sides. Then a wonderful thing happens. The fir-tree grows and grows; all the playthings and the honey cakes come to life. Even the spoiled nutcracker wakes up and moves about. A fight begins between the playthings and the mice. The latter, led by their king, easily defeat the honey-cake soldiers; but the tin soldiers, under the command of the nutcracker, rush to help their comrades. A fierce battle ensues. The nutcracker fights with the king of the mice. Just at the moment when the king seems to be getting the upper hand, Marie throws her shoe at him. He dies, and the mice are defeated. The nutcracker is transformed into a handsome prince. He thanks his rescuer and takes her to his magic kingdom. They



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fly over a forest in winter, and each snowflake seems to Marie a living being.

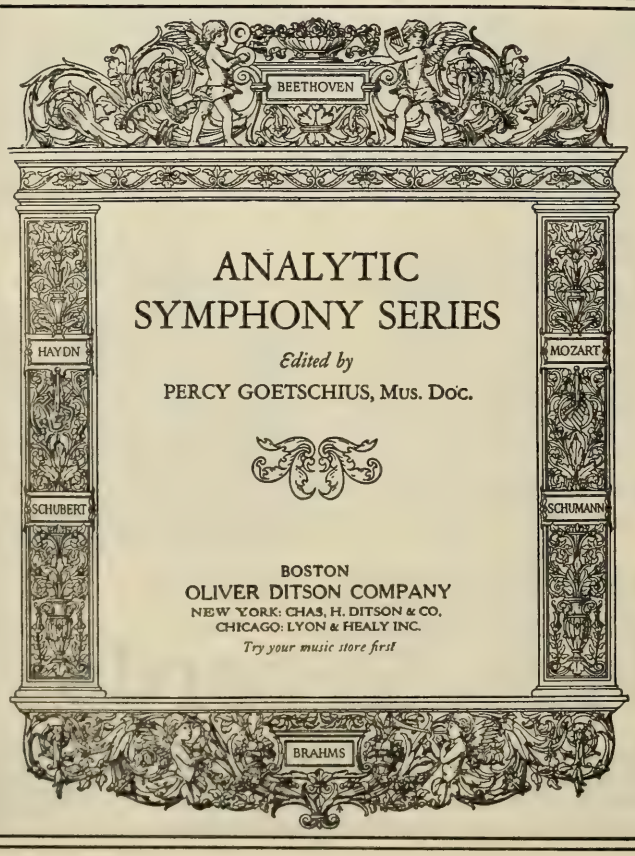
Act II. The mountain of sweetmeats, the kingdom of lollipops and goodies. The Fairy Dragée,* the ruler of the mountain of sweetmeats, and her whole court await the arrival of Marie and the nutcracker. When the two enter, all extol Marie's heroic deed. Then the dances of the sweets begin.

Only the overture miniature in this suite may be said to bear any relation to Hoffman's tale. The other pieces are musical illustrations of scenes in fairy-land, and in the original tale there is little or no allusion to the dances provided for the entertainment of Marie and her prince.

*
* *

Ouverture miniature. Allegro giusto, B-flat major, 2-4. The overture is a prelude to a fairy story. It is lighter and fantastic. There is no fundamental bass, for violoncellos and double-basses are not used, and violas, horns, and bassoons do not go below the tenor range. The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, triangle, violins, and violas. The

*Dragée means, first of all, an almond covered thinly with sugar. In German it means comfit or sweetmeat. In English it is used chiefly to describe a sugar plum or sweetmeat in the centre of which is a drug; "intended for the more pleasant administration of medicinal substances."



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overture is built practically on a chief theme with its subsidiary, and there is no "development section." The chief theme enters at once, played *pp* by violins and violas. A flute adds the second portion of the chief thought. Strings and wind instruments in alternation have the third section. A theme in F major is given to strings, and is repeated with the aid of wood-wind instruments.

March. Tempo di marcia viva, G major, 4-4. This march is the second number of the first act. It is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, cymbals, and the usual strings. Clarinets, horns, and trumpets have the first theme, which is repeated with almost childlike enjoyment. There is a short section in E minor.

Danse de la Fée-Dragée. This dance is taken from the Pas de deux (No. 4) in the second act of the ballet. It is there entitled simply "2nd Variation." The first is a Tarantella. Both are for solo dancer. Andante non troppo, E minor, 2-4. The music is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, celesta* (or pianoforte), four first violins,

*The celesta was invented by Victor Mustel, of Paris, in 1886. It is a keyboard instrument usually made with a compass of four octaves from C′ to C′′′′′ (Mahler has written for it as low as D). Tone is produced by striking with the hammers small plates of steel. (In the typhophone, also a keyed instrument much like the celesta, the hammers strike tuning-forks. D'Indy has used the typhophone in "Le

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four second violins, four violas, two double-basses. The strings begin, pizzicati and *pp,* four introductory measures, and the celesta has the chief theme. This period of eight measures is repeated; the second modulates back to E minor. There is a "side section," after which a solo cadenza for celesta leads back to the chief theme. The use of the bass clarinet in this strikingly original little piece is especially noteworthy.

Danse Russe, Trépak. This and the next three dances are taken from the Divertissement (No. 12) in the second act of the ballet. The order of these dances in the ballet is as follows: (*a*) Chocolat, (*b*) Café, (*c*) Thé, (*d*) Trépak, (*e*) Danse des Mirlitons. It would seem, then, that in the ballet the three drinks, or possibly plants, were characterized by dancers. In the suite "Chocolat" is dropped, "Café" is merely "Danse arabe," and "Thé" becomes "Danse chinoise." The Trépak is a genuine national dance of Russia, of lively and stormy character, with short rhythms and persistence of form.

Chant de la Cloche." I believe the typhophone was also invented by Mustel.) As a rule, notes written for the celesta are an octave below the actual sounds, but in Tchaikovsky's dance they are written at their actual pitch, for the part is to be played by a pianoforte, if a celesta is not at hand. Gustave Charpentier wrote for the celesta in his "Chanson du Chemin" (1895). Glazounov introduced it in his suite from the ballet "Raymonda" played in Boston at a concert of the Boston Symphony Orchestra, January 25, 1902. My recollection is that the celesta was not used at this concert, but it was heard in F. S. Converse's "Jeanne d'Arc: Dramatic Scenes," played at a concert of the Boston Symphony Orchestra in Boston, March 7, 1908. Tchaikovsky uses the celesta in his "Voyvode."

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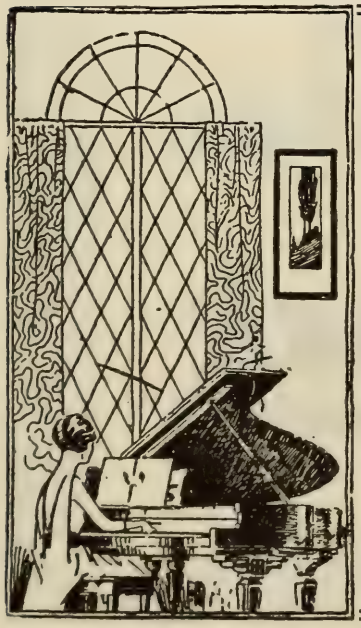
Tchaikovsky scored it for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, tambourine, and the usual strings. Tempo di Trepak, molto vivace, G major, 2-4. The chief section is built on repetitions of a period of eight measures. The instrumentation of the second half of the section is the stronger and the more brilliant. The subordinate section is in D major, and the basses have the melody. There is a short coda with increasing tempo till the end *fff*.

Danse arabe. Commodo, G minor, 3-8. The music is scored for three flutes, two obes, English horn, two clarinets, bass clarinet, two bassoons, tambourine, and the usual strings. This dance is melodically, harmonically, and rhythmically exotic. Muted violas and violoncellos begin with a figure that is repeated. The clarinet sings the melody, and the English horn is used. Violins then have a song, which is more florid in the repetition. The first section is repeated, and the bassoon takes the place of the clarinet. In a third section, which is rhythmically like the second, both melody and harmonies are freshly thought out. This is material of which this dance is made.

Danse chinoise. Allegro moderato, B-flat major, 4-4. The music is scored for piccolo, two flutes, two clarinets, bass clarinet, two bassoons, one horn, Glockenspiel, and strings. This charmingly grotesque dance is only thirty-two measures long. The bassoons, with double-basses pizzicati, have a peculiar figure, which they maintain. A flute is answered by the strings. In the second portion of the period the melodic figure is inverted. The first measures are for



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two flutes, and the continuation is again for the strings. Toward the end tonic and dominant are both on an organ point.

Danse des Mirlitons. A mirliton is "a tube of wood or cardboard with the two ends covered with a membrane and having a triangular hole cut in the tube a short distance from each end. By singing into one of the holes, a sound is produced not unlike that obtained by singing against a comb enveloped in thin paper. Another toy instrument on the same principle is known as a Kazoo."* Andantino, D major, 2-4. The music is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, and the usual strings. The dance consists of a chief section in D major and a subordinate section in F-sharp minor, which are followed by a repetition of the chief section with an altered ending. The first theme of the chief section is played by flutes, lightly assisted by strings and the entrance of a bassoon. The second theme of this section is given to the English horn, while the flutes have a figure in sixteenths taken from the first section. The brass, drums, and cymbals enter in the subordinate section.

Valse des Fleurs. This waltz is No. 13 in the second act of the ballet. The waltz is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, triangle, harp, and the usual strings. Tempo di valse, D major, 3-4. There is an introduction based on passages in the first part of the waltz. A cadenza for harp leads to the dance itself. The waltz consists of four independent parts, which are repeated in differing order and at last make room

*In French a mirliton is also a sort of side dish, "pâtisserie d'entremets."

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for the concluding part. The first motive is given to the horns; the latter section of this motive is for clarinet. The second part, of true waltz character, is also in D major. The third, G major, modulates toward B minor. Flute and oboe phrases have a running figure for two violins; the harp marks the waltz rhythm, and clarinets and bassoon have sustained harmonies. The fourth part is not repeated, and the melody is in the tenor. The coda, after a use of foregoing material, ends brilliantly with the introduction of a new section.

Concerto for Pianoforte, No. 1, in B-flat minor, Op. 23

Peter Tchaikovsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

The very first performance of this concerto in public was at Boston, in Music Hall, October 25, 1875, when Hans von Bülow was the pianist.

In 1874 Tchaikovsky was a teacher of theory at the Moscow Conservatory. (He began his duties at that institution in 1866 at a salary of thirty dollars a month.) On December 13, 1874, he wrote to his brother Anatol: "I am wholly absorbed in the composition of a pianoforte concerto, and I am very anxious that Rubinstein (Nicholas) should play it in his concert. I make slow progress with the work, and without real success; but I stick fast to my principles, and cudgel my brain to subtilize pianoforte passages: as a result I am somewhat nervous, so that I should much like to make a trip to Kiev for the purpose of diversion."

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The first movement begins with a long introduction, Andante non troppo e molto maestoso, 3-4, which is based and developed on its own peculiar theme. After a short prelude in B-flat minor by full orchestra there is modulation to D-flat major. The stately theme is sung by first violins and violoncellos in octaves; wood-wind and horns furnish a background, and full chords are swept by the pianist. The pianoforte repeats and varies the theme, which leads to a cadenza; and after a series of imitations between pianoforte and orchestra the great theme is proclaimed by all the violins, violas, and violoncellos in double octaves. There is a short coda. Harmonies in the brass lead to the key of B-flat minor and the main body of the first movement, Allegro con spirito, 4-4. The chief theme is the beggar tune above mentioned, a tune in nervous rhythm, given out by the pianoforte. The rhythmic movement in the course of the dialogue between solo instrument and orchestra is hurried into sixteenths. Then follows an episode with the second theme, an expressive melody announced by wood-wind and horns. A subsidiary and sensuous theme in A-flat major is whispered by the muted strings. The second theme is developed and led to a mighty conclusion in C minor. The sensuous theme reappears, is developed at length, and there is a return to the beggar melody. In the free fantasia the second theme is worked out at length to a powerful climax. The pianoforte attacks a formidable cadenza on figures from this theme. The sensuous, caressing melody reappears near the end, and swells to fortissimo.

The second movement, Andantino semplice, D-flat major, 6-8, is a combination of slow movement and scherzo. The first theme is a lullaby, sung by the flute and repeated by the pianoforte. The

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second theme, chiefly in D major, is of a curious pastoral nature, and is given out by oboe, clarinets, bassoons. The first theme returns in the violoncellos. The second part of the movement is of scherzo character. Violas and violoncellos play the French "chanson." After a cadenza of the pianoforte the lullaby melody returns in D-flat major and is developed.

The Finale: Allegro con fuoco, B-flat minor, 3-4, is a rondo on three themes. After four measures of orchestral introduction the pianoforte announces the chief melody, a wild and characteristic Slav dance. The second theme is also exceedingly characteristic. After the exposition by the orchestra it is developed for a short time, and suddenly the third theme (violins) enters. After development according to the rules of the rondo, the tempo is changed to allegro vivo, and a coda on the first theme brings the end.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, and strings.

Symphony in F minor, No. 4, Op. 36

Peter Iljtsch Tchaikovsky

(Born at Votkinski, in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky composed this symphony during the winter of 1877–78. He had lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassov. The first draft was finished in May, 1877. He began the instrumentation on August 23,

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of that year, and finished the first movement September 24. He began work again towards the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Walter Damrosch conductor.

The Andante and the Scherzo were played in Boston for the first time at a Symphony concert, October 18, 1890. Mr. Nikisch conducted. They were played here at an extra concert of the Symphony Orchestra, March 2, 1892. The first performance in Boston of the whole symphony was by the New York Symphony Orchestra, Walter Damrosch conductor, at the Tremont Theatre, April 20, 1893. The first performance of the whole symphony at a concert of the Boston Symphony Orchestra was on November 18, 1896, Mr. Paur conductor. The Symphony was played at concerts of the Boston Symphony Orchestra in Boston, March 26, 1904, October 21, 1905, October 16, 1909, February 10, 1912, February 14, 1914, March 3, 1916, December 28, 1917, November 25, 1921, March 26, 1926.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck.

Her maiden name was Frolowsky. She was born in the village Snamensk, government of Smolensk, February 10, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her

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courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died. She was left with eleven children and a fortune of "many millions of rubles." Dwelling at Moscow, fond of music, she admired beyond measure certain works by Tchaikovsky. Inquiring curiously concerning his character as a man and about his worldly circumstances, she became acquainted with Kotek, a pupil of Tchaikovsky in composition. Through him she gave Tchaikovsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt. She sent him three thousand rubles; in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation; but she insisted that they should never meet. They never spoke together; their letters were frequent and intimate. Tchaikovsky poured out his soul to this woman, described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that was petty and conventional; was pure in thought and action; a woman that was compassionate, not sentimental.*

The composer wrote to her May 13, 1877, that he proposed to dedicate this symphony to her. "I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes the existence of a determined mood. Added to this I am in a very

*In December, 1890, Nadejda wrote Peter that on account of the complicated state of her business affairs she could not continue the allowance. Furthermore, she treated him with curious indifference, so that Tchaikovsky mourned the loss of the friend rather than of the pension. He never recovered from the wound. Nadejda von Meck died on January 25, 1894.

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nervous, worried, and irritable state, highly unfavorable to composition and even my symphony suffers in consequence." In August, 1877, writing to her, he referred to the symphony as "yours." "I hope it will please you, for that is the main thing." He wrote in August from Kamenka: "The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the Scherzo, and I expect much from it. At first the strings play alone and pizzicato throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to her in December from Venice that he was hard at work on the instrumentation: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejda Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have been finished? When I was in Moscow and thought that my end was about to come,* I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but thanks to you, in the position to give myself wholly to work, and I believe that I have written music which can-

* There is reference here to the crazed condition of Tchaikovsky after his amazing marriage to Antonina Ivanovna Milioukov. The wedding was on July 18, 1877. He left his wife at Moscow, October 6. See the Programme Book of the Boston Symphony Orchestra for January 31, 1903 (pp. 721–724).

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Concerto No. 2 in F major, for Violin, Flute, Oboe and Trumpet (Edited by Felix Mottl) — III. February 3
(Messrs. BURGIN, LAURENT, GILLET, MAGER)

BEETHOVEN

Symphony No. 7, in A major, Op. 92 — II. January 6

BRAHMS

Symphony No. 1 in C minor, Op. 68 — IV. March 9

DUKAS

"La Péri, Poème Dansé" — III. February 3

HANDEL

Concerto Grosso No. 5 in D major for String Orchestra (Edited by G. F. Kogel) — IV. March 9
Solo Violins: R. BURGIN, J. THEODOROWICZ
Solo Violoncello: J. BEDETTI

HAYDN

Symphony in G. major (Breitkopf and Härtel No. 13) — I. November 25
Concerto for Violoncello — IV. March 9
Soloist: JEAN BEDETTI

LISZT

Concerto for Pianoforte in E-flat, No. 1 — III. February 3
Soloist: EUNICE NORTON

LOEFFLER

A Pagan Poem (after Virgil) for Orchestra, Pianoforte, English Horn, and Three Trumpets Obbligati, Op. 14 — I. November 25
Piano: BERNARD ZIGHERA
English Horn: LOUIS SPEYER

MALIPIERO

"La Cimarosiana." Five Orchestral Pieces by Cimarosa (Re-orchestrated by Malipiero) — II. January 6

SATIE

"Gymnopedies" (Orchestrated by Debussy) — I. November 25

SIBELIUS

Symphony No. 1, in E minor, Op. 93 — III. February 3

TANSMAN

Second Concerto for Piano and Orchestra — II. January 6
I. Allegro.
II. Scherzo.
III. Lento e Finale.
Soloist: ALEXANDER TANSMAN

TCHAIKOVSKY

Fantasia, "Francesca da Rimini," Op. 32 (after Dante) — I. November 25
Suite from the Ballet, "Nutcracker" — V. April 13
Concerto for Pianoforte No. 1 in B flat minor, Op. 23 — V. April 13
Soloist: FRANK SHERIDAN
Symphony No. 4, in F minor, Op. 36 — V. April 13

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not fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

He wrote to Nicholas Rubinstein, January 13, 1878, from San Remo, and implored him not to judge the symphony before it was performed. "It is more than likely that it will not please you when you first look at it, therefore do not hurry judgment, but write what you honestly think after the performance. In Milan I wished to indicate the tempi by metronome marks; I did not do this, for a metronome costs there at least thirty francs. You are the only conductor in the whole world whom I can trust. In the first movement there are some difficult changes in tempo, to which I call your special attention. The third movement is to be played pizzicato, the quicker the pace, the better; yet I have no precise idea of what speed can be attained in pizzicato."

* * *

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

I. Andante sostenuto; moderato con anima (in movimento di valse), F minor, 3-4 and 9-8.

II. Andantino in modo di canzona, B-flat minor, 2-4.

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III. Scherzo, "Pizzicato ostinato": Allegro, F major, 2-4.

IV. Allegro con fuoco, F major. A Russian folk-tune, "In the fields there stood a Birch-tree," is introduced and varied.

When the symphony was first played at Moscow it did not make the impression hoped for by Tchaikovsky. He wrote to Mme. von Meck from Florence: "The first movement, the most complicated and also the best, is perhaps much too long and not easy to understand at a first hearing. The other movements are simple."

He had a peculiar weakness for this symphony. He wrote to Mme. von Meck from Florence, December 8, 1878: "I go back to two years ago, and return to the present with joy! What a change! What has not happened during these years! When I began to work at the symphony I hardly knew you at all. I remember very well, however, that I dedicated my work to you. Some instinct told me that no one had such a fine insight into my music as yourself, that our natures had much in common, and that you would understand the contents of this symphony better than any other human being. I love this child of my fancy very dearly. It is one of the things which will never disappoint me."

Again he spoke of the symphony as "a labor of love, an enjoyment like 'Oniegin' and the second Quartet."

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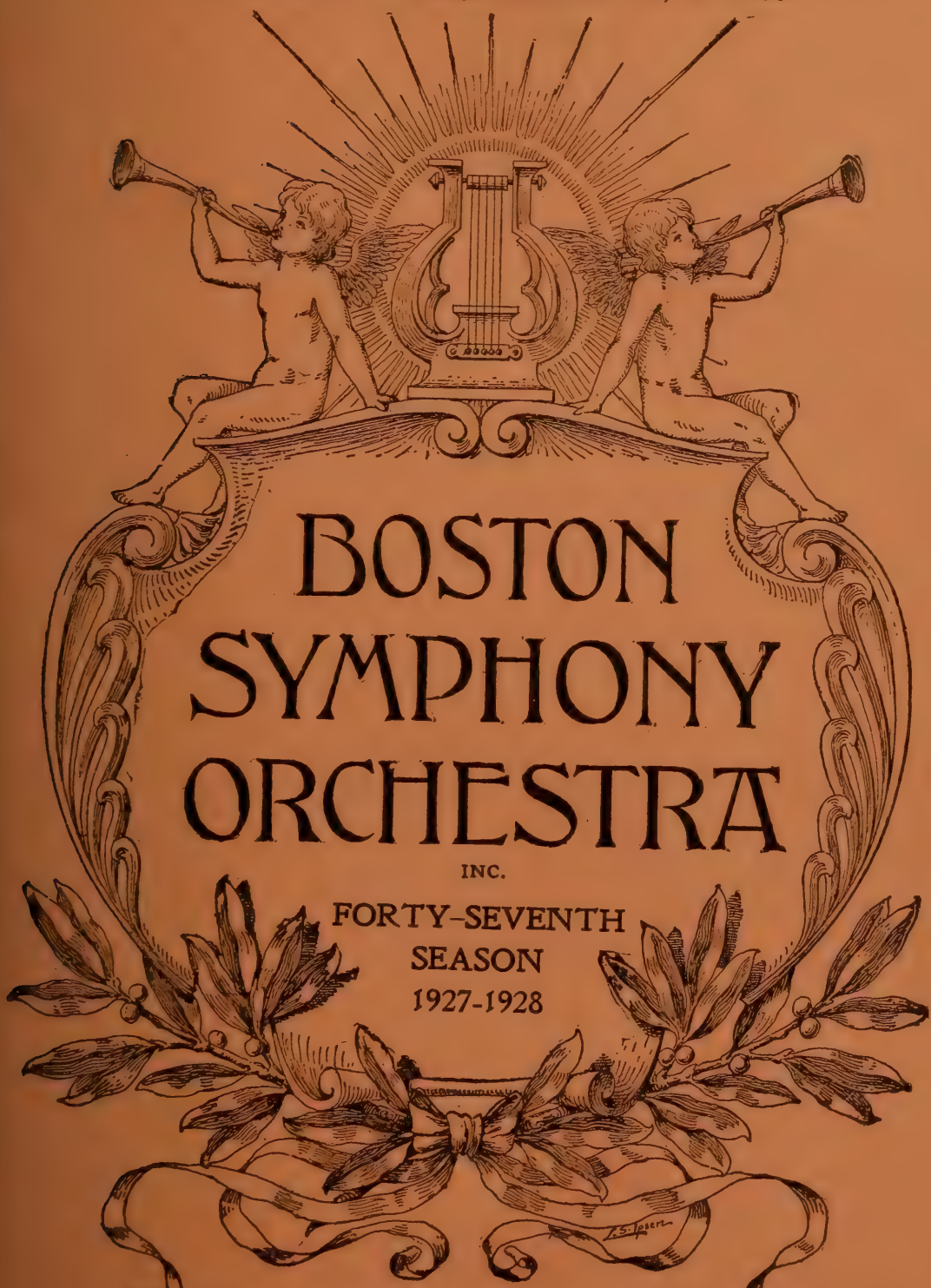

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Kunze, M.
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Frankel, I.
Girard, H.
Dufresne, G.
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Laurent, G.
Bladet, G.
Amerena, P.

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Arcieri, E.
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Bettoney, F.

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Piller, B.

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Blot, G.

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Mager, G.
Perret, G.
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Sidow, P.
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The order of to-night's programme has been changed as follows:

PROGRAMME

Berlioz . . . . . Overture to "Benvenuto Cellini," Op. 23

Brahms . . . . . Symphony No. 3 in F major, Op. 90

I. Allegro con brio.
II. Andante.
III. Poco allegretto.
IV. Allegro.

Debussy . . . . . "Iberia": "Images" for Orchestra No. 2

I. Par les rues et par les chemins (In the streets and by-ways).
II. Les parfums de la nuit (The fragrance of the night).
III. Le matin d'un jour de fête (The morning of a festival day).

Stravinsky . . . Orchestral Suite from the Ballet, "Petrouchka"

Russian Dance — Petrouchka — Grand Carnival — Nurses' Dance — The Bear and the Peasant playing a Hand Organ — The Merchant and the Gypsies — The Dance of the Coachmen and the Grooms — The Masqueraders.

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Overture to the Opera "Benvenuto Cellini," Op. 23

Hector Berlioz

(Born at La Côte-Saint-André, December 11, 1803; died at Paris, March 9, 1869)

This overture was composed at Paris early in 1838. Prudhomme says it was composed probably in January of that year. Berlioz wrote to Maurice Schlesinger, the publisher, on January 7, 1838: "It is absolutely necessary that I should rest and find a shelter from albums. For a fortnight I have searched vainly for three hours to dream at leisure over the overture of my opera. The inability to obtain them is a torture of which you have no idea, one that is absolutely insupportable. I warn you then that if I were forced to live on bread and water up to the moment when my score would be completed, I do not wish to hear anything more about a criticism of any sort. Meyerbeer, Liszt, Chopin, and Kalkbrenner are not in need of my praise."

The story has been condemned as weak and foolish. It is also wholly fictitious. It is enough to say that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa.

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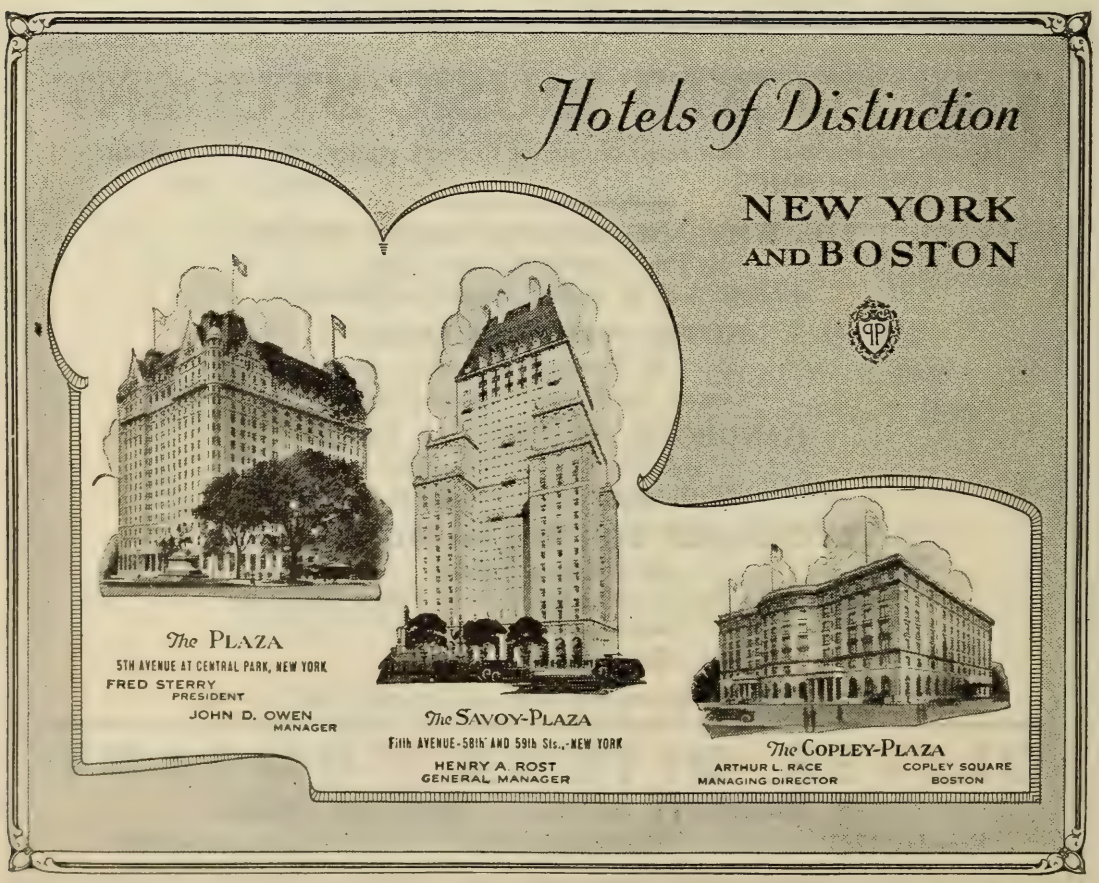
The thematic material of the overture, as that of "Le Carnaval Romain," originally intended by Berlioz to be played as an introduction to the second act of "Benvenuto Cellini," but first performed at a concert in Paris, February 3, 1884, is taken chiefly from the opera.

The overture opens, Allegro deciso con impeto, G major, 2-2, with the joyful chief theme. This theme is hardly stated in full when there is a moment of dead silence.



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The main body of the overture begins with the return of the first and joyous theme, Allegro deciso con impeto, G major, 2-2, which is somewhat modified. The second motive is a cantabile melody in D major, 2-2, sung by wood-wind instruments. This cantilena has reference to Cellini's love for Teresa.

Symphony No. 3, in F major, Op. 90 . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms worked on his Third Symphony in 1882, and in the summer of 1883 completed it. That summer was spent at Wiesbaden, where Brahms lived in a house that had belonged to Ludwig Knaus, the painter. He wrote to Herzogenberg from Wiesbaden on May 20, 1883: "I have lighted on incredibly nice quarters at Wiesbaden, Geisterbergstrasse 19. It is really worth while, and in every way desirable, that you should come and inspect them. You will be filled with envy, but come all the same." Miss Florence May, in her Life of Brahms, tells how the composer took off his boots every night on returning to the house, and went up the stairs in his stockings, that he might not disturb an elderly and delicate woman on the first floor. Miss May also tells a story of Brahms's brusqueness when a private performance of the new symphony, arranged for two pianofortes, was given by Brahms and Brüll at Ehrbar's* in Vienna. One of the listeners, who had not been reckoned among the admirers of Brahms,

*Friedrich Ehrbar, a warm friend of Brahms, was a pianoforte manufacturer.

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was enthusiastic over the new work. "Have you had any talk with X.?" asked young Ehrbar of Brahms; "he has been telling me how delighted he is with the symphony." To which Brahms answered, "And have you told him that he often lies when he opens his mouth?"

The first performance of the Third Symphony was at a Philharmonic concert in Vienna, December 2, 1883. Hans Richter conducted. Brahms feared for the performance although Richter had conducted four rehearsals. He wrote to Bülow that at these rehearsals he missed the Forum Romanum (the theatre scene which in Meiningen served as a concert hall for rehearsals), and would not be wholly comfortable until the public gave unqualified approval. After the last rehearsal he replied angrily to the viola player Rudolf Zöllner, who asked him if he were satisfied, "The Philharmonic Orchestra plays my pieces unwillingly, and the performances are bad." Max Kalbeck states that at the first performance in Vienna a crowd of the Wagner-Bruckner *ecclesia militans* stood in the pit to make a hostile demonstration, and there was hissing after the applause following each movement had died away; but the general public was so appreciative that the hissing was drowned and enthusiasm was at its height. Arthur Faber came near fighting a duel with an inciter of the *Skandal* sitting behind him, but forgot the disagreeable incident at the supper given by him in honor of the production of the symphony, with Dr. Billroth, Simrock, Goldmark, Dvořák, Brüll, Hellmesberger, Richter, Hanslick, among the guests. At this concert Franz Ondricek played the new violin concerto of Dvořák. It is said that various periodicals asserted that this symphony was by far the best of Brahms's compositions. This greatly annoyed the

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composer, especially as it raised expectations which he thought could not be fulfilled. Brahms sent the manuscript to Joachim in Berlin and asked him to conduct the second performance where or at what time he liked.* For a year or more the friendship between the two had been clouded, for Brahms had sided with Mrs. Joachim in the domestic dispute, or at least he had preserved his accustomed intimacy with her, and Joachim had resented this. The second performance, led by Joachim, was at Berlin, January 4, 1884.† Dr. Franz Wüllner was then the conductor of the Berlin Philharmonic Orchestra Subscription Concerts. Brahms had promised him in the summer before the honor of conducting this symphony in Berlin for the first time. Joachim insisted that he should be the conductor. Churlish in the matter, he persuaded Brahms to break his promise to Wüllner by saying that he would play Brahms's violin concerto under the composer's direction if Brahms would allow him to conduct the symphony. Brahms then begged Wüllner to make the sacrifice. Joachim therefore conducted it at an Academy Concert, but Brahms was not present; he came about a fortnight later to Wüllner's first subscription concert, and then conducted the symphony and played his pianoforte concerto in D minor. The writer of these notes was at this concert. The symphony was applauded enthusiastically, but Brahms was almost as incompetent a conductor as Joachim. (His pianoforte playing in 1884 on that occasion was muddy and noisy.) Brahms conducted the symphony at Wiesbaden on January 18, 1884. The copyright of the manuscript was sold to the publisher Simrock, of Berlin, for 36,000 marks ($9,000) and a percentage on sums realized by performances.

Mr. Felix Borowski, the editor of the excellent Chicago Symphony Programme Books, says that Theodore Thomas wrote to Brahms in 1883, when the Symphony was still unfinished, asking him "to give him the work for a first performance in America at one of the performances of the Cincinnati Music Festival, but nothing came of his application."

The first performance in Boston was by the Boston Symphony Orchestra under Mr. Gericke, November 8, 1884. The first performance in the United States was at a public rehearsal of one of Mr. Van der Stucken's Novelty Concerts in New York, on October 24, 1884.

Hans Richter in a toast christened this symphony, when it was still in manuscript, the "Eroica." Hanslick remarked concerning this: "Truly, if Brahms' first symphony in C minor is characterized as the 'Pathetic' or the 'Appassionata' and the second in D major as the 'Pastoral,' the new symphony in F major may be appropriately called his 'Eroica,' "; yet Hanslick took care to add that the key-word was not wholly to the point, for only the first movement and the finale are of heroic character. This Third Symphony, he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful Idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral March in Beethoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last

*In November Brahms wrote Franz Wüllner, to whom he had promised the symphony for performance in Berlin, that he felt obliged to give it to Joachim.

†Brahms conducted the symphony two weeks later at one of Wüllner's Subscription Concerts.

period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

Max Kalbeck thinks that the statue of Germania near Rüdesheim inspired Brahms to write this symphony. (See Kalbeck's "Brahms," vol. iii., part 2, pp. 384–385, Berlin, 1912.) Joachim found Hero and Leander in the Finale! He associated the second motive in C major with the bold swimmer breasting the waves. Clara Schumann entitled the symphony a Forest Idyl, and sketched a programme for it.

The first movement, Allegro con brio, in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which, F, A-flat, F, presents a short theme that is an emblematic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part. Some find in a following cross-relation—A-flat of the bass against the preceding A natural of the first theme, the "keynote to some occult dramatic signification." William F. Apthorp voiced this opinion with peculiar felicity: "It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces—Light and Darkness, Good and Evil, or perhaps only Major and Minor—for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's

> '. . . . O, you are well-tun'd now!
> But I'll set down the pegs that make this music,
> As honest as I am.'"

Enharmonic modulation leads to A major, the tonality of the second theme. There is first a slight reminiscence of the "Venusberg" scene in "Tannhäuser,"—"Naht euch dem Strande!" Dr. Hugo Riemann goes so far as to say that Brahms may have thus paid a tribute to Wagner, who died in the period of the composition of this symphony. The second theme is of a graceful character, but of compressed form, in strong contrast with the broad and sweeping first theme.

The second movement, Andante in C major, 4–4, opens with a hymn-

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like passage, which in the first three chords reminds some persons of the "Prayer"* in "Zampa."

The third movement is a poco allegretto, C minor, 3–8, a romantic substitute for the traditional Scherzo.

Finale, allegro, in F minor, 2-2. At the end the strings in tremolo bring the original first theme of the first movement, "the ghost" of this first theme, as Apthorp called it, over sustained harmonies in the wind instruments.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, and strings.

Orchestral Suite from "Pétrouchka."

Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

The ballet "Pétrouchka: Scènes burlesques en 4 Tableaux," scenario by Alexandre Benois, was completed by Stravinsky at Rome in May (13-26), 1911. It was produced at the Châtelet, Paris, on June 13, 1911. The chief dancers were Mme. Tamar Karsavina, La Ballerine; Nijinski, Pétrouchka; Orloff, Le Maure; Cecchetto, the old Charlatan; Mme. Baranowitch, First Nurse. Mr. Monteux conducted; Mr. Fokine was the ballet-master. The scenery and costumes were designed by Benois; the scenery was painted by Anisfeld; the costumes were made by Caffi and Worobieff. The management was G. Astruc and Company, organized by Serge de Diaghilev.

"This ballet depicts the life of the lower classes in Russia, with all its dissoluteness, barbarity, tragedy, and misery. Pétrouchka is a sort of Polichinello, a poor hero always suffering from the cruelty of the police and every kind of wrong and unjust persecution. This represents symbolically the whole tragedy in the existence of the Russian people, a suffering from despotism and injustice. The scene is laid in the midst of the Russian carnival, and the streets are lined with booths in one of which Pétrouchka plays a kind of humorous rôle. He is killed, but he appears again and again as a ghost on the roof of the booth to frighten his enemy, his old employer, an illusion to the despotic rulers in Russia."

The following description of the ballet is taken from "Contemporary Russian Composers" by M. Montagu-Nathan†:—

"The 'plot' of 'Pétrouchka' owes nothing to folk-lore, but retains the quality of the fantastic. Its chief protagonist is a lovelorn doll; but we have still a villain in the person of the *focusnik,* a showman who for his own ends prefers to consider that a puppet has no soul. The scene is the Admiralty Square, Petrograd; the time 'Butter-Week,' somewhere about the eighteen-thirties. . . . Prior to

*Not the "Prayer" for three voices, act ii., No. 1, but the opening measures of the chorus in A major in the finale of the opera, "Ah, soyez nous propice, Sainte Alice," which is introduced (B-flat) in the overture.

†Published by Frederick A. Stokes Company, New York, 1917.

the raising of the first [curtain]* the music has an expectant character, and the varied rhythmic treatment of a melodic figure which has a distinct folk-tune flavor has all the air of inviting conjecture as to what is about to happen. Once the curtain goes up we are immediately aware that we are in the midst of a carnival, and are prepared for some strange sights. The music describes the nature of the crowd magnificently, and in his orchestral reproduction of a hurdy-gurdy, whose player mingles with the throng, Stravinsky has taken pains that his orchestral medium shall not lend any undue dignity to the instrument. . . . Presently the showman begins to attract his audience, and, preparatory to opening his curtain, plays a few mildly florid passages on his flute. With his final flourish he animates his puppets. They have been endowed by the showman with human feelings and passions. Pétrouchka is ugly and consequently the most sensitive. He endeavors to console himself for his master's cruelty by exciting the sympathy and winning the love of his fellow-doll, the Ballerina, but in this he is less successful than the callous and brutal Moor, the remaining unit in the trio of puppets. Jealousy between Pétrouchka and the Moor is the cause of the tragedy which ends in the pursuit and slaughter of the former." The Russian Dance which the three puppets perform at the bidding of their taskmaster recalls vividly the passage of a crowd in Rimsky-Korsakoff's "Kitej."

"When at the end of the Dance the light fails and the inner curtain falls, we are reminded by the roll of the side drum which does duty as entr'acte music that we have to do with a realist, with a composer who is no more inclined than was his precursor Dargomijsky to make concessions; he prefers to preserve illusions, and so long as the drum continues its slow fusillade the audience's mind is kept fixed upon the doll it has been contemplating. The unsuccessful courtship is now enacted and then the scene is again changed to the Moor's apartment, where, after a monotonous droning dance,

*There are two curtains; one between the audience and the dancers; the other divides the showman's Douma from the stage crowd and the people in the outer theatre.

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the captivation of the Ballerina takes place. There are from time to time musical figures recalling the showman's flute flourishes, apparently referring to his dominion over the doll. . . . The scene ends with the summary ejection of that unfortunate [Pétrouchka], and the drum once more bridges the change of scene.

"In the last tableau the Carnival, with its consecutive common chords, is resumed. The nurses' dance, which is of folk origin, is one of several items of decorative music, some of them, like the episode of the man with the bear, and the merchant's accordion, being fragmentary. With the combined dance of the nurses, coachmen, and grooms, we have again a wonderful counterpoint of the melodic elements.

"When the fun is at its height, it is suddenly interrupted by Pétrouchka's frenzied flight from the little theatre. He is pursued by the Moor, whom the cause of their jealousy tries vainly to hold in check. To the consternation of the spectators, Pétrouchka is slain by a stroke of the cruel Moor's sword, and a tap on the tambour de Basque.

"The showman, having demonstrated to the satisfaction of the gay crowd that Pétrouchka is only a doll, is left alone with the corpse, but is not allowed to depart in absolute peace of mind. To the accompaniment of a ghastly distortion of the showman's flute music the wraith of Pétrouchka appears above the little booth. There is a brief reference to the carnival figure, then four concluding pizzicato notes and the drama is finished. From his part in outlining it we conclude that Stravinsky is an artist whose lightness of touch equals that of Ravel, whose humanity is as deep as Moussorgsky's."

* * *

The ballet calls for these instruments: four flutes (two interchangeable with piccolo), four oboes (one interchangeable with English horn), four clarinets (one interchangeable with bass clarinet), four bassoons (one interchangeable with double bassoon), four horns, two trumpets (one interchangeable with little trumpet, in D), two cornets-à-pistons, three trombones, bass tuba, kettledrums, snare drum, tambour de Provence, bass drum, tambourine, cymbals, triangle, Glockenspiel, xylophones, tam-tam, celesta (two and four hands), pianoforte, two harps, strings. The score, dedicated to Alexandre Benois, was published in 1912.

* * *

The first performance of the ballet in the United States was by Serge Diaghilev's Ballet Russe at the Century Theatre on January 24, 1916. Pétrouchka, Leonide Massine; Le Maure, Adolf Bolm; La Ballerine, Lydia Lopokova. Ernest Ansermet conducted.

The first performance in Boston was by the same company at the Boston Opera House, February 4, 1916.

The first performance of the Suite in Boston was by the Boston Symphony Orchestra, Mr. Monteux, conductor, on November 26, 1920.

"Ibéria": "Images" pour Orchestre, No. 2

Claude Achille Debussy*

(Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 26, 1918)

"Ibéria" is the second in a series of three orchestral compositions by Debussy entitled "Images."

The first, "Gigues,"—it was originally entitled "Gigue Triste,"—was published in 1913, and performed for the first time at a Colonne concert, Paris, January 26, 1913. The first performance in Boston was on April 13, 1917. The third, "Rondes de Printemps," was performed for the first time on March 2, 1910, at the third of the four "Concerts de Musique française," organized in Paris by the publishing house of Durand, and the first performance in America was at a concert of the Philharmonic Society of New York, conducted by Gustav Mahler, November 15, 1910. The first performance of the "Rondes" in Boston was at a concert of the Boston Symphony Orchestra, November 26, 1910. "Ibéria" was performed for the first time at a Colonne concert in Paris on February 20, 1910. Gabriel Pierné, conductor.

The first performance of "Ibéria" in the United States was by the Philharmonic Society of New York, conducted by Gustav Mahler, on January 3, 1911.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, April 22, 1911, Max Fiedler, conductor.

"Ibéria" is in three sections: "Par les rues et par les chemins"; "Les parfums de la nuit"; "Le matin d'un jour de fête." M. Boutarel wrote after the first performance that the hearers are supposed to be in Spain. The bells of horses and mules are heard, and the joyous sounds of wayfarers. The night falls; nature sleeps and is at rest until bells and aubades announce the dawn, and the world awakens to life. "Debussy appears in this work to have exaggerated his tendency to treat music with means of expression analogous to those of the impressionistic painters. Nevertheless, the rhythm remains well defined and frank in 'Ibéria.' Do not look for any melodic design, nor

*He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of "Ariettes," composed in 1888, reads thus: "Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy."

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any carefully woven harmonic web. The composer of 'Images' attaches importance only to tonal color. He puts his timbres side by side, adopting a process like that of the 'Tachistes' or the Stipplers in distributing coloring." The Debussyites and Pelléastres wished "Ibéria" repeated, but, while the majority of the audience was willing to applaud, it did not long for a repetition. Repeated the next Sunday, "Ibéria" aroused "frenetic applause and vehement protestations."

"Ibéria" is scored for these instruments: piccolo, three flutes (one interchangeable with a second piccolo), two oboes, English horn, three clarinets, three bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, side-drum, tambourine, castanets, xylophone, celesta, cymbals, three bells (F, G, A), two harps, and the usual strings.

***

Debussy wrote on May 16, 1905, to Jacques Durand, his publisher, that he was preparing these compositions for two pianofortes: "I. Gigues tristes. II. Ibéria. III. Valse (?)." In September of that year he hoped to finish them. (In the same letter he wrote, "Mme. E. Hall,* 'la Femme-saxophone,' calls politely for her Fantaisie. I should like to satisfy her, for she deserves it.") 1906, August 8: "I have at present three different ways of finishing 'Ibéria.' Shall I toss up a coin or search for a fourth?" In September, 1907, the "Images" would be ready as soon as the "Rondes" were "comme je le veux et comme il faut." In 1908 Debussy was hard at work on his opera, "The Fall of the House of Usher," an opera of which, it is said, no sketches have been found. (Durand received Debussy's libretto in 1917.) In 1909 he wrote that he had laid the "Images" aside "to the advantage of Edgar Allan Poe." He also worked on an opera, "The Devil in the Belfry."

In 1910: "I have seen Pierné. I think he exaggerates the difficulties in a performance of 'Ibéria.' "

Debussy wrote on December 4, 1910, from Budapest, where he gave a concert of his works, that "Ibéria" was especially successful. "They could not play 'The Sea,' no more the 'Nocturnes,' from want of rehearsal. I was assured that the orchestra knew 'The Sea,' for it had been played through three times. Ah! my friend, if you had heard it! . .... I assure you to put 'Iberia' right in two rehearsals was, indeed, an effort. . . . Don't forget that these players understood me only through an interpreter—a sort of Doctor of Law—who perhaps transmitted my thought only by deforming it. I tried every means. I sang, made the gestures of Italian pantomime, etc.—it was enough to touch the heart of a buffalo. Well, they at last understood me, and I had the last word. I was recalled like a ballet girl, and if the idolatrous crowd did not unharness the horses of my carriage, it was because I had a simple taxi. The moral of this journey is that I am not made to exercise the profession of composer of music in a foreign land. The heroism of a commercial traveller is needed. One must consent to a sort of compromise which decidedly repells me."

*Mrs. R. J. Hall of Boston, who did so much for French music in this city. This Fantaisie was published. Strange to say, it is not in the catalogues of Debussy's music included in the biographies of that composer.

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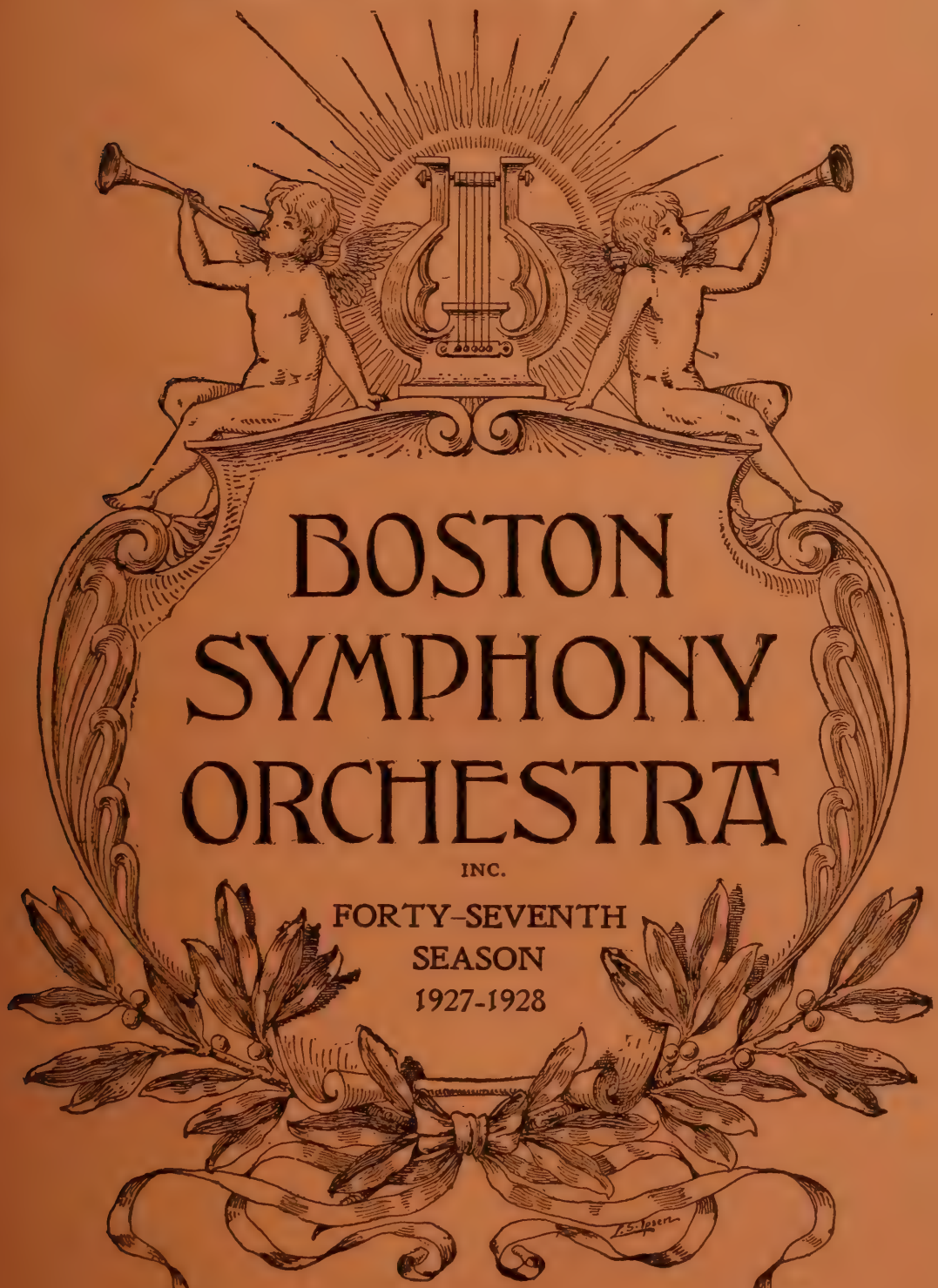

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Leibovici, J.
Siegl, F.

Mayer, P.
Tapley, R.
Zung, M.
Diamond, S.
Knudsen, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Werner, H.
Grover, H.
Shirley, P.
Fiedler, A.

Avierino, N.
Bernard, A.
Gerhardt, S.
Deane, C.

Violoncellos.

Bedetti, J.
Keller, J.
Zighera, A.
Barth, C.
Langendoen, J.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Wendler, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Perret, G.
Voisin, R.
Mann, J.
Jones, O.

Trombones.

Rochut, J.
Hansotte, L.
Kenfield, L.
Raichman, J.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Holy, A.
Zighera, B.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
Seiniger, S.

Organ.

Snow, A.

Piano.

Zighera, B.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

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"La Cimarosiana," Five Orchestral Pieces by Cimarosa
Re-orchestrated by Francesco Malipiero

(Domenicho Cimarosa, born at Aversa (Naples), on December 17, 1749; died at Venice, January 11, 1801. Malipiero born at Venice on March 18, 1882; now living)

These little pieces, which require no analysis, completed at Parma, May 28, 1921, were published in 1927, but they must have been known publicly before that; for the publishers, J. W. Chester, Ltd., announced in January, 1923, that the orchestra material could be hired for performance, and Eric Blom had arranged the Suite for the piano; furthermore, Sir Dan Godfrey brought out the Suite at Bournemouth on January 14, 1924, and the Suite was broadcast in English towns in 1926.

There is no note in the score concerning the source of the movements. The publishers stated in 1923 that these orchestral fragments were discovered among some old manuscripts in the library of the Naples Conservatory of Music; two of them were taken from a forgotten cantata. "Three of the movements have been found in a piano arrangement only, while the other two are scored for strings and one clarinet. Malipiero's orchestration is carried out in the spirit of eighteenth century Italian orchestral music."

The score calls for piccolo, two flutes, two oboes, two clarinets,

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Cimarosa, most deservedly popular in his day, one of the greatest of Italian musicians, wrote nearly ninety operas, of which "Il Matrimonio Segreto" was played throughout Europe, and heard with pleasure only a short time ago in Italy.

This Suite is not to be confounded with the ballet "Cimarosiana," performed by the Ballet Russe in London in November, 1924, and June, 1925.

*
* *

Cimarosa, the son of a stone mason, was fatherless at an early age. (The father fell from a high scaffold, when working.) His mother, a washerwoman, sent him to a free school for the poor, maintained by Franciscan monks. Father Polcans taught the boy Latin and music, and in 1761 gained admission for him in the Conservatory of Holy Maria of Loreto. Manna and Sacchini gave him vocal lessons; Fenaroli taught him harmony and counterpoint; Piccini, the art of writing for the opera house. Having studied at the Conservatory for eleven years, he wrote his first opera "Le Stravaganze del Conte," produced at the Fiorenti Theatre in 1772. In 1777, in one of his operas he introduced trios and quartets for the dramatic action. He produced opera after opera in Naples and Rome, and other Italian cities. His fame spread throughout Europe, until he was invited to St. Petersburg (now Leningrad). Stopping at Florence, Vienna, Cracow, honored in these cities by public and potentates, he arrived at Leningrad in 1789. There he composed operas, cantatas, and, it is said, during his three years about five hundred pieces for the Court and the nobility. The climate proved too severe for his health. In 1792 he went to Vienna, where he wrote his masterpiece,

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"Il Matrimonio Segreto." He had in less than seven years written nearly seventy dramatic works, besides a great quantity of other compositions. He returned to Naples, went to Rome, thence to Venice, where he died.

He had taken part in the Neapolitan Revolution. There was a story that he was poisoned or strangled by order of Queen Caroline. The Neapolitan Court felt obliged to deny officially the rumor.

He was excessively fat, but his face was handsome, and he was an agreeable, witty companion. His first wife died in giving him a son; his second wife died the day after she had given him twins.

As a revolutionary, he was imprisoned in 1798 and condemned to death. He was pardoned and set free by King Ferdinand.

No composer of operas in his day was more popular with audiences, or respected more by musicians. Readers of Stendhal will remember his enthusiasm over Cimarosa's operas.

*
* *

Overtures by Cimarosa were played at Philadelphia in 1794 ("Fanatico Burlato"); at Charleston, S.C., in 1799. An aria by Cimarosa was sung at Philadelphia in 1797.

His opera "Il Matrimonio Segreto" (libretto by Giovanni Bertati) was performed at the National Theatre, New York, by the Rivafiroli Opera Troupe on January 4, 1834: with Rosina Fanti, Louisa Bordogni, Signora Marozzi, and Orlandini in leading rôles. The opera, founded on Coleman and Garrick's "Clandestine Marriage"* (Drury Lane, London, 1766), was performed at the Chestnut Street Theatre, Philadelphia, by the same company on April 17, 1834.

*
* *

These works by Malipiero have been performed in Boston at the regular concerts of the Boston Symphony Orchestra:

1919, April 4, "The Pauses of Silence";

1920, March 5, "The Pauses of Silence"; December 23, "Impressioni dal Vero," Suite No. 1.

*It is said that the dramatists took the idea from Hogarth's "Marriage à la Mode" and Towley's farce, "False Concord" (Covent Garden, 1764). "The Clandestine Marriage" was revived in London in 1840 and 1903.

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SYMPHONY, E-FLAT MAJOR, NO. 5, OP. 82 . . . . JAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; living at Järvenpää.)

This symphony was composed before the World War. It was performed at Helsingfors as early as the spring of 1914.* It is said that the symphony was revised before performances in other cities, among them Stockholm. The first performance in England was on February 12, 1921, when Sibelius conducted. The first performance in the United States was at Philadelphia by the Philadelphia Symphony Orchestra on October 21, 1921. The first performance in Boston was by the Boston Symphony Orchestra on April 7, 1922.

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, kettledrums, and strings.

I. Tempo molto moderato.
II. Allegro moderato, ma poco a poco stretto.
III. Andante mosso, quasi allegretto.
IV. Allegro molto.

The first two movements are here played as one.

When the symphony was performed in London the *Daily Telegraph* had this to say: "It is true that this symphony is designed on broader lines than its predecessor; it contains more positive state-

*We are indebted for this information to Mr. Richard Burgin. Baker's Dictionary of Musicians says the symphony was "completed" in 1916. Should not "revised" be substituted for "completed"?

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ment of its ideas, many of which are of the simplest melodic kind, that the coloring is richer and fuller, with more use of the effects of orchestral masses. . . .

"The first two movements are closely linked together by a four-note motto theme which pervades the greater part of the subject-matter of both; they are distinguished by a contrast of mood. The first is a dreaming fantasy in which many motives and forces contend; the second unifies them in a more closely knit scherzo rhythm. Through both of them the strings supply an uneasy background of shimmering sound, while the voices of the wind instruments are more closely articulated.

"The third movement is Andante quasi allegretto. The rather dry rhythmic pattern of the chief theme is discussed among the instruments in a way which is strangely Mozart-like, and marks more definitely Sibelius's abstracted devotion to pure beauty of design. The Finale launches out into a franker expression of feeling. Its second subject makes an almost passionate appeal on its first revival, and this appeal is intensified in the long development of it which leads to the coda. Yet somehow this ending left the feeling that the composer had not allowed himself to say all that he meant, or the thing which he meant most of all. This may have been partly in the playing, for Sibelius is a difficult conductor to follow.

"Sibelius, both as composer and conductor, stands apart, a lonely figure seeking with difficulty to bring the ideals which are intensely real to him into touch with other minds. Possibly it is his struggle for expression which sometimes recalls Beethoven as one listens to him."

* * *

Eric Bloom wrote concerning the Fifth Symphony in the London *Daily Telegraph* the day of the first performance in London:—

"That the new symphony, whatever its immediate reception may be today, is thoroughly typical of this intensely national and, at

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THAT PERFECT HOUR

FRANK LA FORGE
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PHILIP MARSDEN
MY MOTHER

META SCHUMANN
THEE
WHEN THOU ART NIGH

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the same time, unmistakably personal composer none will, I think, venture to deny. But it may be too much to expect that every hearer will at once take kindly to so unconventional and unadorned a composition. Those who like their music served up with a dazzling display of orchestral colors or intricate thematic development will perhaps be somewhat startled by the directness and bareness of the Finnish composer's idiom, which is deliberately limited to the expression of essentials and rigorously omits all merely decorative redundance. But it is precisely Sibelius's reticence, his horror of factitious display and of compliance with ephemeral fashion, that stamps him as one of the great living composers and constitutes his trenchant and highly individual style.

"Unlike the fourth symphony, performed last year, which deals with the poetical aspects of nature, the fifth gives the impression of being concerned with great human experiences; it is full of the heroic passion of an epic poem, told in a simple but forcible and arresting language.

"The composer, no doubt convinced that his music is strong enough to disclose much of its poetic basis to every sympathetic hearer without an explanatory 'programme' or descriptive title, prefers that it should be listened to as absolute music. I must, therefore, content myself with a very brief description of its four movements which, incidentally, stand in no thematic relationship to each other. The first movement opens in a pastoral mood, but gradually waxes impassioned and gloomy; there is a sudden and very curious transition, without a pause and in a remote key, into the second movement, which replaces the classical scherzo, beginning in a placid dance motion, and working up with ever-increasing speed to a fiery climax. The slow movement is a typical example of that economy of means by which Sibelius gains such remarkable effect, being built entirely on a single thematic idea, which is evolved with wonderful ingenuity. The Finale, with its peculiar atmosphere and the magnificent peroration that concludes it, is perhaps the finest and most characteristic movement of the work."

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Musical America of January 14, 1914, quoted extracts from a letter written by Sibelius to Ivan Narodny: "It is true I am a dreamer and poet of nature. I love the mysterious sounds of the fields and forests, water and mountains. My father was a surgeon of the rank of major in the Finnish army and died when I was very young. I was educated by my grandmother, who insisted upon my studying particularly Greek and Latin. I was graduated from the University of Helsingfors and studied law, but I did not care to be a lawyer or judge. I determined to become a musician and began to take lessons on the violin. I had already studied music systematically from my fourteenth year and even composed simple pieces of chamber music. The fact is, I had made attempts at composition from my very childhood on. My first composition to be performed was Variations for String Quartet, which was played in Helsingfors in 1887. It attracted considerable attention, which was a great encouragement for a beginner. In 1889 I left Finland to study in Berlin. Prof. Albert Becker instructed me there in composition and it was there that I started by bigger orchestral works. In 1891 I went to Vienna and continued my studies with Karl Goldmark. I also studied a while with Albert Fuchs. Those are in brief the principal facts of my musical career. It pleases me greatly to be called an artist of nature, for nature has been truly the book of books for me. The voices of nature are the voices of God, and if an artist can give a mere echo of them in his creations, he is fully rewarded for all his efforts."

•

Introduction and Bacchanale, "Tannhäuser," Act I., Scene 2 (Paris Version) . . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The Princess Metternich begged of Napoleon III. as a personal favor that "Tannhäuser" should be put on the stage of the Opéra in Paris. Alphonse Royer, the manager, was ordered to spare no expense. "Tannhäuser," translated into French by Charles Nuitter, was produced there on March 13, 1861. The story of the first performance, the opposition of the Jockey Club, the tumultuous scenes, and the withdrawal of the opera after three performances, is familiar to all students of Wagner opera in general, and Parisian manners.* The cast at the first performance in Paris was as follows: The Landgrave, Cazaux; Tannhäuser, Niemann; Wolfram, Morelli; Walther, Aymès; Biterolf, Coulon; Heinrich, Koenig; Reinmar, Fréret; Elisabeth, Marie Sax (Sasse); Venus, Fortunata Tedesco; a young shepherd, Miss Reboux. The conductor was Pierre Louis Philippe Dietsch.

Important changes in the opera were made for this performance.

*They that wish to read the tale told without heat and with an accuracy that is the result of patient investigation and exploration should consult Georges Servières's "Tannhäuser à l'Opéra en 1861" (Paris, 1895). See also the Memoirs of the Princess Metternich, and Marie Sasse's "Souvenirs d'une Artiste."

There was need of a ballet scene; the Bacchanale was the result. Wagner bravely refused to introduce a ballet in the second act, although he knew that this refusal would anger the Jockey Club, but he introduced a long, choregraphic scene in the first act; he lengthened the scene between Venus and Tannhäuser, and shortened the overture by cutting out the return of the Pilgrims' theme, and making the overture lead directly into the Bacchanale. Not satisfied with the first scene as given in Germany, he wrote to Liszt in 1860: "With much enjoyment I am rewriting the great Venus scene, and intend that it shall be greatly benefited thereby. The ballet scene, also, will be entirely new, after a more elaborate plan which I have made for it."

His stage directions were as follows:

"The scene represents the interior of the Venusberg (Hörselberg) in the neighborhood of Eisenach. A large cave which seems to extend to an invisible distance at a turn to the right. From a cleft through which the pale light of day penetrates, a green waterfall tumbles foaming over rocks the entire length of the cave. From the basin which receives the water a brook flows towards the background, where it spreads into a lake in which naiads are seen bathing and on the banks of which sirens are reclining. On both sides of the grotto rocky projections of irregular form, overgrown with singular, coral-like tropical plants. Before an opening extending upwards on the left, from which a rosy twilight enters, Venus lies upon a rich couch; before her, his head upon her lap, his harp by his side, half kneeling, reclines Tannhäuser. Surrounding the couch in fascinating embrace are the three Graces. Beside and behind the couch innumerable sleeping Amorettes, in attitudes of wild disorder, like children who had fallen asleep wearied with the exertions of a combat. The entire foreground is illumined by a magical, ruddy light shining upwards from below, through which the emerald green of the waterfall with its white foam penetrates. This distant background with the shores of the lake seems transfigured by a sort of moonlight. When the curtain rises, youths reclining on the rocky

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projections answering the beckonings of the nymphs, hurry down to them. Beside the basin of the waterfall, the nymphs have begun the dance designed to lure the youths to them. They pair off; flight and chase enliven the dance.

"From the distant background a procession of Bacchantes approach, rushing through the rows of the loving couples and stimulating them to wilder pleasures. With gestures of enthusiastic intoxication they tempt the lovers to growing recklessness. Satyrs and Fauns have appeared from the cleft of the rocks and, dancing the while, force their way between the Bacchantes and lovers, increasing the disorder by chasing the nymphs. The tumult reaches its height, whereupon the Graces rise in horror and seek to put a stop to the wild conduct of the dancing rout and drive the mad roisterers from the scene. Fearful that they themselves might be drawn into the whirlpool, they turn to the sleeping Amorettes and drive them aloft. They flutter about, then gather into ranks on high, filling the upper spaces of the cave, whence they send down a hail of arrows upon the wild revellers. These, wounded by the arrows, filled with a mighty love longing, cease their dance and sink down exhausted. The Graces capture the wounded and seek, while separating the intoxicated ones into pairs, to scatter them in the background. Then, still pursued by the flying Amorettes, the Bacchantes, Fauns, Satyrs, Nymphs, and Youths depart in various directions. A rosy mist, growing more and more dense, sinks down, hiding first the Amorettes and then the entire background, so that finally only Venus, Tannhäuser, and the Graces remain visible. The Graces now turn their faces to the foreground; gracefully intertwined they approach Venus, seemingly informing her of the victory they have won over the mad passions of her subjects.

"The dense mist in the background is dissipated, and a tableau, a cloud picture, shows the rape of Europa, who, sitting on the back of a bull decorated with flowers and led by Tritons and Nereids, sails across the blue lake. (Song of the Sirens.) The rosy mist shuts down, the picture disappears, and the Graces suggest by an ingratiating dance the secret significance that it was an achievement of love. Again the mists move about. In the pale moonlight Leda is discovered reclining by the side of the forest lake, the swan swims toward her and caressingly lays his head upon her breast. (Again the Song of the Sirens.) Gradually this picture also disappears and, the mist blown away, discloses the grotto deserted and silent. The Graces courtesy mischievously to Venus and slowly leave the grotto of Love. Deepest silence."

The ballet was not given as Wagner had conceived it.

(The *tableaux vivants* were first seen at the performance of "Tannhäuser" in Vienna, November 22, 1875.)

The first performance of the Bacchanale in the United States was by Theodore Thomas' orchestra at Central Park Garden, New York on September 17, 1872.

SECOND EPISODE FROM LENAU'S "FAUST": THE DANCE IN THE VILLAGE TAVERN (MEPHISTO WALTZ) . . . . . FRANZ LISZT

(Born at Raiding, near Oedenburg, October 22, 1811; died at Bayreuth, July 31, 1886)

The Faust legend suggested several musical compositions to Liszt. Goethe's poem inspired the "Faust" Symphony for orchestra and male chorus (1853–57), and Lenau's poem* called into being these pieces:—

1858–59, two episodes from Lenau's "Faust" for orchestra: (1) "Der nächtliche Zug,"† (2) "Der Tanz in der Dorfschenke" (Mephisto Waltz).

1880, second Mephisto Waltz for pianoforte. 1881, second Mephisto Waltz for orchestra. 1881, third Mephisto Waltz for pianoforte. 1883, Mephisto Polka for pianoforte. 1885, fourth Mephisto Waltz for pianoforte (MS.).

Lenau, in this episode of his "Faust," pictures a marriage feast at a village tavern. There is music, there is dancing. Mephistoph-

*Nicolaus Lenau whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work. "Faust" was begun at Vienna in 1833, and the "Tanz" episode and three other episodes were written in that year. Other portions were written at Stuttgart, Neustädtler Bade, Weinsberg, and in Vienna. The poem was completed in December, 1835. It was published at Stuttgart in 1836 as "Faust," not as "Faust Pictures," a title considered and approved by Lenau in 1834.

†Henri Rabaud's "Procession Nocturne" inspired by Lenau's "Faust" was produced at a Colonne concert, Paris, January 15, 1899; performed at Cincinnati by the Symphony Orchestra of that city, November 30, 1900—the first performance in America. It was performed in Boston on January 7, 1903, at a concert by the Boston Orchestral Club (Mr. Longy, conductor); at concerts of the Boston Symphony Orchestra, December 27, 1918 (Mr. Rabaud, conductor), on April 23, 1920 (Mr. Monteux, conductor), and on February 13, and March 27, 1925 (Mr. Koussevitzky, conductor). It was also played in Boston at a concert of the New England Conservatory Orchestra (Mr. Chadwick, conductor) on November 19, 1909.

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eles, dressed as a hunter, looks in at the tavern window, and beckons Faust to enter and take part in the sport. The fiend assures him that a damsel tastes better than a folio; Faust answers that for some reason or other his blood is boiling. A black-eyed peasant girl maddens him at first sight, but Faust does not dare to greet her. Mephistopheles laughs at him, "who has just had it out with hell, and is now shamefaced before a woman." The musicians do not please the fiend, who cries out: "My dear fellows, you draw a sleepy bow. Sick pleasure may turn about on lame toes to your waltz, but not youth full of blood and fire. Give me a fiddle: it will sound otherwise, and there will be different leaping in the tavern." Mephistopheles plays a tune. There is wild dancing, so that even the walls are pale with envy because they cannot join in the waltz. Faust presses the hand of the dark girl, he stammers oaths of love. Together they dance through the open door, through garden and over meadow, to the forest. Fainter and fainter are heard the tones of the fiddle: they are heard through songs of birds and in the wondrous dream of sensual forgetfulness.

The basses begin the waltz rhythm with long-continued empty fifths, while the first violins indicate the rhythmic movement of the chief theme. The chief theme is characterized Rustico, marcato. The dance grows wilder and wilder. An amorous waltz tune is given to the solo violoncello. The oboe has a seductive air to a fantastic tremolo figuration of the strings. Mephistopheles triumphs; shrieks with glee in his mockery of Faust's love ecstacy. There are two endings to the piece. The earlier version ends fortissimo; the later dies gradually away in illustration of the line that Liszt adds as a motto:—

"Und brausend verschlingt sie das Wonnemeer."

*
* *

As is known to all, Satan has always been fond of dancing. Long ago Chrysostom wrote, "Where there is dancing, the Devil is present." Cyprian said, "The dance is a circle, and its centre is the Devil." There was a German proverb, "No dance where the Devil does not curl his tail." In the year 1507 the Devil appeared at Leybach in the market-place, where there was dancing. He was disguised as a handsome young man dressed with fastidious care. He chose for a partner one Ursula, "a maiden of a joyous disposition and easy manners," as Valvasor informs us. In the fury of the dance Satan suddenly disappeared with Ursula, and did not remember to restore her to her friends. A somewhat similar story is told of a coquettish bride at Naumburg. Satan danced with her, and to the amazement of the other dancers, who uttered vain cries of distress, he leaped into the air with her, with such force and agility

that he disappeared with his partner through the ceiling. Sometimes he preferred to play the fiddle, and his bowing was so vigorous that the dancers kept on dancing until they died. Mlle. Jeannette d'Abadie saw Mme. De Martibalserena dance with four frogs at the same time, at a Sabbat personally conducted by Satan, who played in an extraordinarily wild fashion. His favorite instrument was the fiddle, but he occasionally favored the bagpipe. The good monk Abraham à Sancta-Clara discussed an interesting question concerning Satan's musical tastes: "Does he prefer the harp? Surely not, for it was by a harp that he was driven from the body of Saul. A trumpet? No, for the brilliant tones of trumpets have many times dispersed the enemies of the Lord. A tambourine? Oh, no; for Miriam, the sister of Aaron, after Pharaoh and his host were drowned in the Red Sea, took a tambourine in her hand, and, with all the women about her, praised and thanked God. A fiddle? No, indeed; for with a fiddle an angel rejoiced the heart of Saint Francis. I do not wish to abuse the patience of the reader, and so I say that nothing is more agreeable to Satan for accompaniment to the dance than the ancient pagan lyre"; but ancient illustrators represent Satan as amiably impartial in his choice. They represent him as playing all sorts of instruments, from a bell to a flute.

*
* *

Liszt's "Mephisto" waltz met in certain cities with strongly-worded opposition. When it was played in London, a leading critic wrote, "We should demand its prosecution under Lord Campbell's Act, especially when accompanied by explanatory remarks, but for its unutterable ugliness." When Theodore Thomas produced it in Boston (October 10, 1870), John S. Dwight allowed that it was "positively devilish." "Such music is simply diabolical, and shuts out every ray of light and heaven, from whence music sprang." But Mr. Thomas continued to play the waltz in Boston, and it has been played at concerts of the Boston Symphony Orchestra (1887, 1893, 1894, 1897, 1902, 1907, 1913, 1924).

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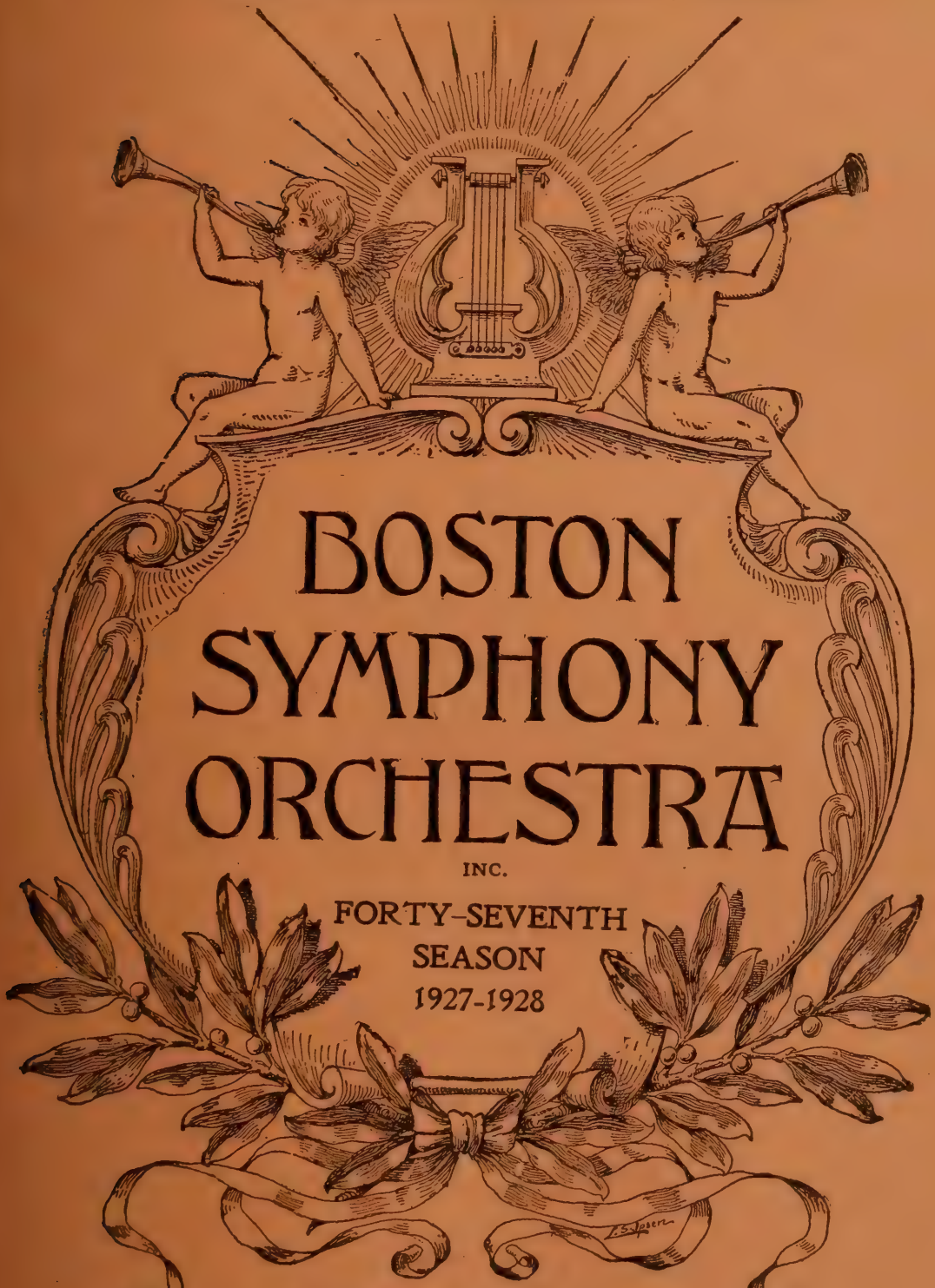

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"Ali-Baba, or The Forty Thieves," opera in four acts with a prologue, libretto by Eugène Scribe and Anne Honoré Joseph Duveyrier Mélesville, was produced at the Théâtre de l' Académie de Musique (Paris Opéra), Paris, on July 22, 1833. Nadir, Nourrit; Ours-Kan, Dabadie; Ali-Baba, Levasseur; Aboul-Assan, Prévost; Phaor, F. Prévot; Calaf, Massol; Thamar, 'Dérivis; Délie, Mme. Damoreau; Morgiane, Mlle. Falcon. The ballets were by Coralli; scenery by Cicéri, Philastre, and Cambon. In the divertissement of the last act, the Bacchanale from "Achille à Scyros"* was introduced; the march in his "Faniska"† was also introduced. There were only eleven performances. The libretto was thought to be cold and boresome; the music to lack movement and vitality; but in Berlin and other German cities, the opera met with brilliant success, so that

*This ballet in three acts, scenario by P. Gardel, music by Cherubini, was produced at the Paris Opéra on December 18, 1804, with great success. The part of Achilles was taken by Duport. The Bacchanale was considered one of Cherubini's finest orchestral works.

†"Faniska," an opera in three acts, described as a Singspiel, with German text, music by Cherubini, was produced at Vienna on February 25, 1806.

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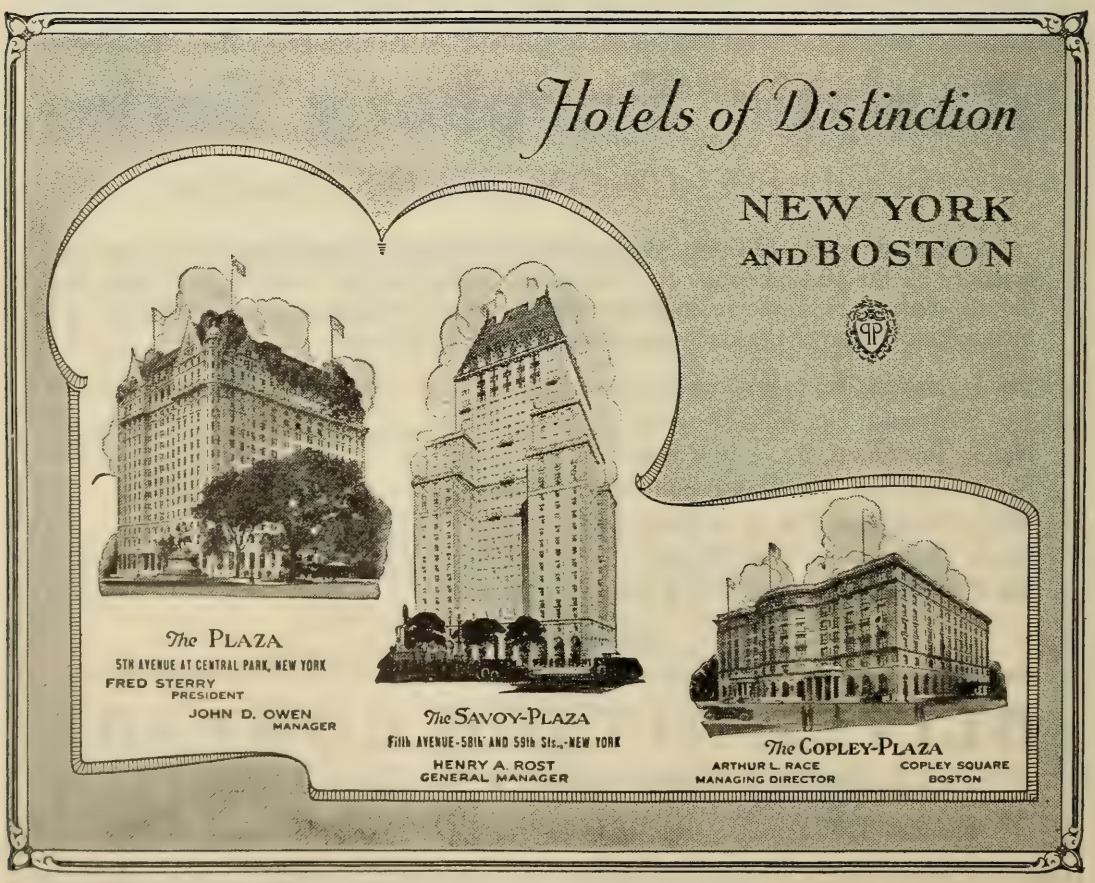
* * *

Cherubini's librettists took the story from Antoine Galland's translation "Les Mille et une Nuits." Burton included the "Story of Ali Baba and the Forty Thieves" in the third volume of "Supplemental Nights to the Book of the Thousand Nights and a Night" ("Aladdin" and the voyages of Sindbad are also in the "Supplemental Nights." W. A. Clouston contributes to Burton's third volume an interesting essay on "Ali Baba" a story of "Asiastic invention," and gives variants as found in North German, Chinese, and Modern Grecian legends (pp. 590–595; 650–651).

* * *

Cherubini had composed in 1793 music for "Koukourgi," in three acts, by the elder Daveyrier-Mélesville. It was not performed. Scribe and Mélesville, having heard some of this music, wrote the libretto for "Ali-Baba." Cherubini, then sixty-three years old, added new pages to the score. It appears from a letter written by him on July 13, 1830, that "Ali-Baba" was originally intended for the Opéra-Comique in Paris. He did not leave Versailles to see any one of the performances, but contented himself with saying: "The



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opera was too old to live long; it was forty years in coming into the world." After the fourth performance, Nourrit took his leave of absence. He returned at the end of six weeks, and the opera had a few more performances.

One line in the libretto was ridiculed by the purists: "Au moka surtout je songeais" ("I dreamed especially of coffee"). The tuneful opening air, of a melancholy character, sung by Nourrit, and the march of the robbers, were among the musical pages applauded.

* * *

"Ali-Baba" by Bottesini, the celebrated player of the double-bass, book by Emilio Taddei, was produced—and successfully at London, on January 17, 1871. "Ali-Baba," opéra-comique in four acts, book by Vanloo and Busnach, music by Lecocq, was produced at the Alhambra, Brussels, on November 11, 1887; Eden Théâtre, Paris, on November 25, 1889. A German play by Th. Hell, "Ali-Baba," with music by Marschner, was produced in 1823 (three songs, choruses, and dances). "Ali-Baba," an operetta in one act, book by Laroche, music by Charles Haring, was produced at Bordeaux, February 9, 1891.

Concerto, D major, for Violin, Op. 77 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

This concerto was composed during the summer and fall of 1878, at Pörtschach on Lake Wörther in Carinthia, for Joseph Joachim, dedicated to him, and first played by him under the direction of Brahms at a Gewandhaus concert, Leipsic, on January 1, 1879. The first performance in Boston was by Franz Kneisel at a concert

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of the Boston Symphony Orchestra on December 7, 1889, when he played a cadenza of his own composition. Later performances: Messrs. Brodsky (November 28, 1891) and Kneisel (April 15, 1893; February 13, 1897, with a cadenza by Mr. Loeffler, and at the concert in memory of Governor Wolcott, December 29, 1900); Miss MacCarthy, November 15, 1902; December 19, 1903; Mr. Kreisler, March 11, 1905; Mr. Heermann, November 25, 1905; Mr. Wendling, October 26, 1907; Mr. Berber, November 26, 1910; Mr. Witek, January 20, 1912; Mr. Flesch, April 3, 1914; Mr. Witek, November 24, 1916; Mr. Burgin, December 17, 1920; Mr. Enesco, January 19, 1923; Mr. Thibaud, January 15, 1926.

Brahms, not confident of his ability to write with full intelligence for the solo violin, was aided greatly by Joachim, who, it appears from the correspondence between him and Brahms, gave advice inspired by his own opinions concerning the violinist's art. The concerto was originally in four movements. Max Kalbeck, the inexhaustible and exhausting biographer of Brahms, thought it highly probable that it found its way into the second pianoforte concerto. The Adagio was so thoroughly revised that it was practically new.

Joachim complained of the "unusual difficulties." As late as April, 1879, when he had played the concerto at Leipsic, Vienna, Budapest, Cologne, and London, he suggested changes which Brahms accepted. Kalbeck says of the first performance: "The work was heard respectfully, but it did not awaken a bit of enthusiasm. It seemed that Joachim had not sufficiently studied the concerto or he

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Concert too,
as Before
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was severely indisposed." Brahms conducted in a state of evident excitement. A comical incident came near being disastrous. Brahms stepped on the stage in gray street trousers, for on account of a visit he had been hindered in making a complete change of dress. Furthermore, he forgot to fasten again the unbuttoned suspenders, so that in consequence of his lively directing, his shirt showed between his trousers and waistcoat. "These laughter-provoking trifles were not calculated for elevation of spirit."

Prelude to a Drama for Full Orchestra . Franz Schrecker

(Born at Monaco, March 23, 1878; now living at Berlin*)

"Vorspiel zu einem Drama," composed in 1913, published in 1914, was performed for the first time on February 8, 1914, at a concert of the Vienna Philharmonic Orchestra led by Felix Weingartner. The Prelude is dedicated to that orchestra and Weingartner.

The score calls for these instruments: four flutes (the fourth interchangeable with piccolo), three oboes, English horn, four clarinets in A (the fourth interchangeable with clarinet in E-flat), bass clarinet, two bassoons, double-bassoon, six horns, four trumpets, three trombones, bass tuba, a set of four kettledrums (two drummers), side drums, cymbals, bass drum with cymbals, triangle, tambourine, castanets, Glockenspiel, xylophone, tam-tam, deep bells (E, B, G-sharp, C-sharp, B-flat, F, E-flat, F-sharp, A), celesta (two if possible), two harps (doubled if possible), pianoforte, twenty first violins, twenty second violins, sixteen violas, twelve violoncellos, ten double-basses.

The first performance in Boston was by the Boston Symphony Orchestra on February 17, 1922.

For the first performance in Vienna, the composer prepared an

*In 1914 Schrecker was professor of composition at the Imperial Academy of Music, Vienna. In 1921, he was the director of the Berlin Conservatory. I have been unable to learn in what year he made Berlin his dwelling-place.

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elaborate analysis. This analysis would be unintelligible if it were reprinted here without the illustrations in notation. The broad and expressive theme of the Introduction (Langsam) is for violas, violoncellos, and bass clarinet. The main body of the Prelude Allegro vivace (con spirito, 12-8) brings in first two transition motives. The first chief theme is for horns, second violins and violas. In the first treatment of this theme is what Schrecker describes as "a burlesque episode." The second chief theme is marked "With brutal passion; rubato after the Italian manner." There is a "side theme" for first violins which is related to a theme in the Introduction.

Schrecker, born of Austrian parents, studied music in Vienna with Robert Fuchs. In 1911 he founded and became the conductor of the Vienna Philharmonic chorus. In 1912 he was appointed teacher of composition at the Imperial Academy of Music in Vienna. As a composer he has been hotly discussed. His admirers have been as enthusiastic as his opponents have been bitter. He first attracted attention by his Psalm 116 for chorus and orchestra which was produced in Vienna at a Gesellschaft Concert in 1901. The catalogue of his more important works is as follows:—

STAGE WORKS: Opera, "Der ferne Klang" (Frankfort, 1912); "Das Spielwerk und die Prinzessin" (Vienna, 1913*); "Die Gezeichneten" (Frankfort, 1918); "Der Schatzgräber."† Pantomimes: "Der Geburtstag der Infanten" (after Oscar Wilde); "Panstänzen"; "Der Wind." "Schwanengesang," he has written texts for "Der rote Tod" (after Poe) and "Irrelohe" (Cologne, 1924). In the summer of 1920 it was announced that he was writing music for Max Reinhardt's production of "Faust" in Berlin.

ORCHESTRAL: Overture, "Ekkehardt," Op. 2. Suite for full orchestra; Intermezzo for string orchestra; Sinfonietta and "Nachtstücke" for orchestra; Dance Suite; Chamber symphony for twenty-three solo instruments.

VOCAL: "Schwanengesang," for eight-voice chorus and orchestra, Op. 11; at least forty songs.‡

*Revised, it was produced at Munich in 1920.

†"Der Schatzgräber has been performed in several cities; at Leipsic, in November, 1920.

‡A song by Schrecker was sung by Miss Eva Gauthier in Jordan Hall on January 6, 1922.

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No doubt this list is incomplete.

The *Berliner Tageblatt* in February, 1921, quoted Schrecker as Director of the Berlin Conservatory, deploring the economic situation which affected the pupils and forced one of them to compose dances at 1,500 marks a piece. Schrecker "gave him his choice between fox-trots and fugues."

"MAZEPPA": SYMPHONIC POEM NO. 6 FOR FULL ORCHESTRA (AFTER VICTOR HUGO) . . . . . FRANZ LISZT

(Born October 22, 1811, at Raiding, near Oedenburg, Hungary; died July 31, 1886, at Bayreuth)

The story of Mazeppa is thus told by the Encyclopædia Britannica.

Ivan Stephanovitch Mazeppa, a Cossack chief, best known as the hero of one of Lord Byron's poems, was born in 1644, of a poor but noble family, at Mazepintzui, in the palatinate of Podolia. At an early age he became a page at the court of John Casimir, King of Poland. After some time he returned to his native province; but, engaging in an intrigue with a Polish matron* of high rank, he was detected by the injured husband, and was sentenced to be bound naked on the back of an untamed horse. The animal, on being let loose, galloped off to its native wilds of the Ukraine. Mazeppa, half-dead and insensible, was released from his fearful position and restored to animation by some poor peasants. In a short time his agility, courage and sagacity rendered him popular among the Cossacks. He was appointed secretary and adjutant to Samoilovitch, their hetman, or chief, and succeeded that functionary in 1687. The title of Prince was afterwards conferred upon him by his friend and patron, Peter the Great, who long believed confidingly in his good faith, and banished or executed as calumnious traitors all who, like Palei, Kotchoubey and Iskra, ventured to accuse him of conspiring with the enemies of Russia. Bent, however, upon casting off the Russian yoke, Mazeppa became, in his seventieth year, and after much hesitation and inconstancy of purpose, an ally of the Swedish monarch, Charles XII. After the disastrous battle of Pultowa, fought, it is said, by his advice, Baturin, his capital, was taken and sacked by Menshikoff, and his name anathematized throughout the churches of Russia, and his effigy suspended from the gallows. A wretched fugitive, he escaped to Bender, but only to end his life by poison in 1709.

Liszt composed about 1826 a pianoforte étude entitled "Mazeppa," inspired by Victor Hugo's poem of the same name. This poem was written in May, 1828, and published in "Les Orientales" in 1829. The étude was enlarged in 1837 and 1841. It was published as one of the "Grandes Études," and later as one of the "Études d'exécution transcendante." About 1850 the pianoforte piece was arranged and orchestrated at Weimar.

The score of the symphonic poem calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons,

*The Princess Kotchoubey is named as the heroine. In H. M. Milner's romantic drama (dramatized from Byron's poem) she is Olinska, the daughter of the Castellan of Laurinski.

four horns, three trumpets, three trombones, bass tuba, kettle-drums, bass drum, triangle, cymbals, and the usual strings.

The score was published in April, 1856, and the orchestral parts in March, 1865.

The first performance was on Easter Sunday, April 16, 1854, in the Grand Ducal Theatre at Weimar, at a charity concert of the Court orchestra. Liszt conducted from manuscript.

The march section was played at Theodore Thomas's concerts in Boston, October 31, 1869, April 12, 1871. The whole poem was performed here at Philharmonic concerts conducted by Bernhard Listemann, April 13, 14, 1881. The poem has been performed at concerts of the Boston Symphony Orchestra, April 21, 1900; October 12, 1912; May 7, 1915; October 13, 1916; April 4, 1919.

The Philharmonic Society of New York, Carl Bergmann conductor, played the poem in New York, November 4, 1865.

Hugo's poem begins:—

MAZEPPA.

Away! Away!—BYRON, *Mazeppa.*
En avant! En avant!

Ainsi, quand Mazeppa, qui rugit et qui pleure,
A vu ses bras, ses pieds, ses flancs qu'un sabre effleure,
Tous ses membres liés
Sur un fougueux cheval, nourri d'herbes marines,
Qui fume, et fait jaillir le feu de ses narines
Et le feu de ses pieds.

There are three versions of an explanatory programme. The first, which is here given, was published by Liszt in 1854; the second con-

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sists of Hugo's poem, which is to be found in the score of 1854; the third is Richard Pohl's condensation of the poem.

Liszt's argument is as follows:—

Un cri part . . .

If wailing tears mark the first awakening of man to life, a cry of sorrow is ordinarily the first stammering of genius excited by the touch of the sacred flame. And this cry, ordinarily, casts fright about it. The world is eager to choke it; bonds of iron and bonds of flowers, bonds of gold and bundles of thorns, strive to hold it immovable and mute.

Sur ses membres gonflés la cord se replie,
Et comme un long serpent resserre et multiplie
Sa morsure et ses nœuds.

There are always enough dwarfs to trip up the giant and afterwards enmesh him. But genius at last escapes them, hurrying towards the far-off horizon which their myopic eyes do not perceive. Then

Son œil s'égare, et luit . . .

Attracted by this beautiful and fascinating eye, nocturnal birds and birds of prey, impure visions and cruel illusions, dart forward in pursuit, while

Lui, sanglant, éperdu, sourd à leurs cris de joie,
Demande en les voyant: "Qui donc là-haut déploie
Ce grand éventail noir?"

Soon it sinks to earth, and one thinks it can be said of it,
Voilà l'infortuné, gisant, nu, misérable . . .

But they that then exult in an infamous joy at contemplating genius fallen, with its force weakened or frightfully overcome, when ignoble creatures gather around the fall and

Maint bec ardent aspire à ronger dans sa tête
Ses yeux brûlés de pleurs;

they that do not know that

Sa sauvage grandeur naîtra de son supplice,

that one day he will be

Grand à l'œil ébloui,

and that, having been overwhelmed with torments and breathless afflictions, a moment comes when, shaking far from him as from a mighty mane grief and despair, as well as frivolities and delight, he stretches himself as a lion after a dream, throws a piercing and savage glance toward the past and the future, halts, calculates his bounds, breaks his fetters

Et se relève Roi!

The wild ride of Mazeppa, as portrayed by Liszt, begins (Allegro agitato, D minor, 6–4, changing afterwards to 3–4 and 2–4) with a dissonant crash, wind instruments and cymbals, after which there is a lively figure for strings. There is a short ascending motive for wind instruments. The chief theme, typical of Mazeppa, is announced by trombones, violoncellos, and double-basses. There is a crescendo that ends with the full strength of the orchestra. The Mazeppa theme reappears, now given out by the wood-wind, horns, and trumpets. The

first ascending theme reappears, now given out by the wood-wind, horns, and trumpets. The first ascending motive is used in an enlarged form. And now the Mazeppa motive becomes a wailing song. Richard Strauss, as editor of Berlioz's treatise on instrumentation, finds that in this passage the strings *col legno* (the strings one struck with the back of the bow imitate the snorting of the horse.* After a use of former thematic material, Mazeppa's lament is repeated a half-tone higher. A new and triumphant theme is introduced, E major (brass). For a moment the ride is checked, but it is soon resumed, even more furiously than before, and the rhythm is like unto that of a symphonic scherzo. The Mazeppa theme assumes a new shape. Other thematic material is employed until the Mazeppa theme dominates *fff,* accompaned by triplets for the brass. There is an orchestral shriek; then, for a moment, quiet. The lower strings have a recitative. The Mazeppa theme is now fragmentary. Over a mysterious tremolo of violas and violoncellos, a new and martial theme is announced. Mazeppa is revealed as conqueror. The final section is an Allegro marziale, D major, 2-2. The triumphant close is based on the Mazeppa theme, and the fanfare that introduced this section.

*
* *

Some time after the first performance at Weimar, Liszt sent the score to Wagner. On July 12, 1856, Wagner wrote back:

"But 'Mazeppa' is frightfully beautiful: I was quite out of breath when I had only read it through for the first time! I pity, too, the poor horse: Nature and the World are terrible, after all.

"At bottom I feel more like writing poetry than composing, just now: it takes a monstrous obstinacy to keep up playing wheel-horse. I have again two wonderful subjects that I must work out, some time or other: Tristan and Isolde (that you know!); and then—the Victory—the holiest, completest redemption; but about

*Unfortunately, L. Ramann, the laborious biographer of Liszt, says that the *col legno* passage is intended to imitate the flapping of owls' wings; and when "Mazeppa" was first performed at Weimar, some in the audience looked at the ceiling, expecting to see a night bird that had wandered in.

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this I cannot tell you. I can, however, interpret it otherwise than Victor Hugo, and your music has shown me this interpretation, only not the close—for greatness, fame, and dominion over nations I care not a rap."

Saint-Saëns says of this symphonic poem, which he considers a masterpiece, that any imitation of the galloping horse is wholly secondary; "the title indicates the subject, and determines sufficiently the train of thought. . . . The horse devours space, but all the interest is concentrated on the man who thinks and suffers. Toward the middle of the composition, one is impressed by a limitless immensity: horse and rider fly over the boundless steppe, and the man feels confusedly the thousand details of the expanse, the more because he does not see them." ("Harmonie et Mélodie," Paris, 1885, pp. 170–172.)

* * *

In 1868 there was some talk of a performance of "Mazeppa" in Paris by Pasdeloup's orchestra. Liszt then wrote: "I am sure it will come to nothing, for in the present condition of things there would be only annoyances for every one and especially for me. Now that I am fifty-six years old I should not know how to rank myself among the *jeunes compositeurs,* and I am not dead enough to have my works taken seriously in Paris. You tell me that M. de Beust flatters himself on being understood by his tom-cat and the first comer in the street. I have not such advantages, and my audience is reduced to an X that I do not endeavor in any way to detach." ("Briefe an eine Freundin," Leipsic, 1894, p. 199.)

The story of Mazeppa has been a theme for poets, novelists, dramatists, painters, and composers. Byron's poem was completed in 1818. Mazeppa is the central figure of Pushkin's "Pultowa." There are also dramas by Slowacki, Gottschall, Milner, and others. That remarkable woman, Adah Isaacs Menken, is still known as "Mazeppa" Menken. The novel by Bulgarin and the pictures by Horace Vernet are known to many.

Among the musical works incited by the story of Mazeppa are operas by Campana (Bologna, 1850), Wietinghoff (St. Petersburg, 1859), Pedrotti (Bologna, 1861), Tchaikovsky (Moscow, 1884), the Marquise de Grandval (Bordeaux, 1892), Müncheimer (composed in the eighties of the last century, and produced at Warsaw in 1900).

J. M. Maurer wrote the music for a melodrama (Bamberg, 1837). There is an opéra-bouffe "Mazeppa," music by Pourny (Paris, 1872); a cantata by Pouget (Paris, 1873); a Ballade for orchestra by T. H. Frewin (London, 1896).

An opera by Milliet was composed about 1875, but I find no record of a performance.

Mazeppa has figured in ballet, pantomime, circus and burlesque.*

*See C. White's equestrian burlesque in which White took the part of Mazeppa under the assumed name of Satinette.

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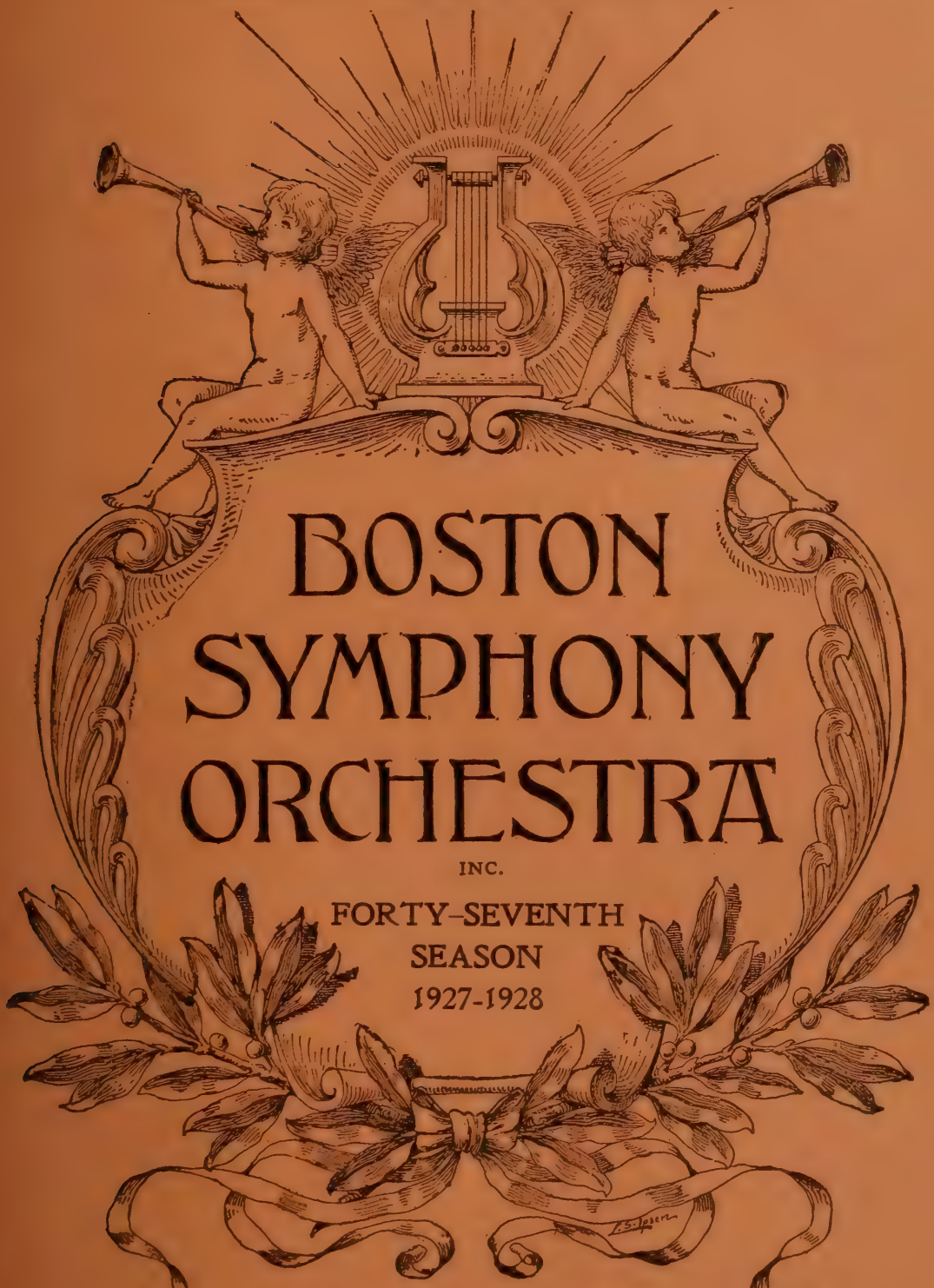

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MAURICE RAVEL will be the Guest Conductor of this concert

Ravel . . . "Le Tombeau de Couperin" (Suite for Orchestra)
- I. Prelude.
- II. Forlane.
- III. Menuet.
- IV. Rigaudon.

Debussy . . . Sarabande and Dance (Orchestrated by Ravel)

Ravel . . . . . Rapsodie Espagnole
- I. Prélude à la Nuit.
- II. Malagueña.
- III. Habanera.
- IV. Feria ("The Fair").

Ravel . . . "Shéhérazade," Three Poems for Voice and Orchestra, to the Verses of Tristan Klingsor
- I. Asia.
- II. The Enchanted Flute.
- III. The Indifferent One.

Ravel . . . . . "La Valse," Choregraphic Poem

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Joseph Maurice Ravel was born in Ciboure, in the Département of the Basses-Pyrénées, on March 7, 1875. When he was about twelve years old, his parents decided that he should be a musician. It is said that as a boy he discovered the major seventh chord, which he in later years employed in a distinctive manner. He studied the pianoforte, harmony, and composition. He was enthusiastic over Chabrier's "Romantic Waltzes" for two pianofortes; later he became acquainted with the eccentric Satie, whose incidental music to Sar Peladan's drama "Le Fils des Étoiles," broadened his harmonic schemes. Roland-Manuel, a pupil of Ravel, says that when his teacher entered the Paris Conservatory in 1889—Anthiome's preparatory class for the pianoforte—he shocked his co-mates in Pessard's harmony class by playing Satie's "Sarabandes" and "Gymnopédies." In 1891 he was awarded a first medal. At the Conservatory he studied the pianoforte in the class of Charles Wilfrid de Bériot; harmony with Hector Pessard; counterpoint and fugue with André Gédalge. From 1897 onward, Gabriel Fauré was his teacher in composition. In 1901 Ravel was awarded the *second grand prix de Rome* for his cantata "Myrrha." The two years following did not favor him, nor did he compete for the prize in 1904. In 1905 he applied, but he was not allowed to undergo the preliminary test, although he was already known in Paris by his piano pieces for two pianofortes, and other pianoforte pieces; "Sites Auriculaires" (1896); the overture "Shéhérazade" (1898),

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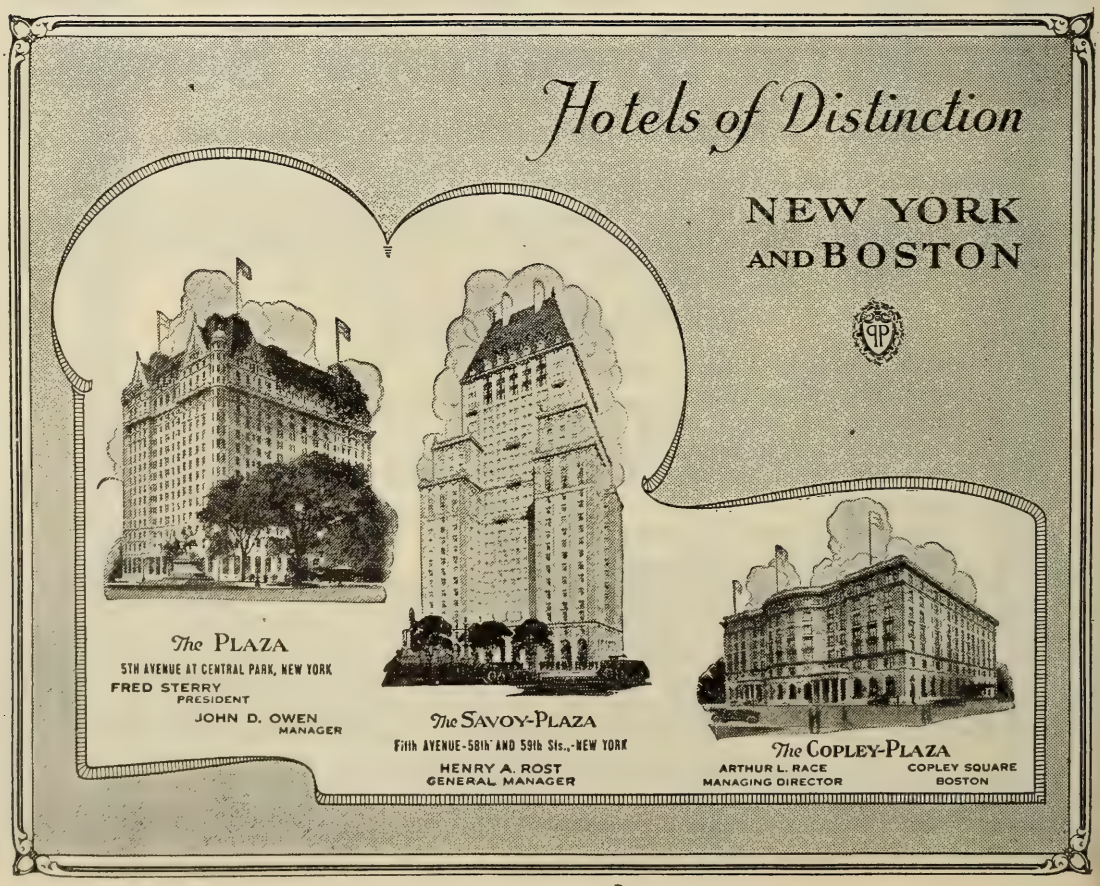
and other works heard at concerts of the Société Nationale de Musique; the String Quartet, played on March 5, 1904, and the three songs, "Shéhérazade," with orchestra, May 17, 1904, which excited great attention. The refusal made a great stir in Paris. Many articles of indignant protest were published in the journals. The rank injustice shown him led to the resignation of Théodore Dubois, then Director of the Conservatory, and the appointment of Gabriel Fauré as the successor. The "Histoires Naturelles," five songs, prose by Jules Renard (1906), performed in 1907 at a concert of the Société Nationale, excited violent discussion. A member of the Institut was quoted as saying of Ravel: "He may take us for old fogies, but not for fools." Camille Mauclair wrote that his "musical humor" was to be likened unto that displayed by Jules Laforgue in symbolical verse. One of the "Miroirs," "Une Barque sur Océan," orchestrated, had little success, February 3, 1907, at a Colonne concert; but the "Rapsodie Espagnole" (December 19, 1909) was favorably received, and with each succeeding work he gained steadily in recognition. "Daphnis et Chloé" (1910) fully established his great worth. As Alfred Bruneau put it: "It will disconcert those who think the author of so many entertaining pages is capable of conceiving only little, bizarre, and humorous things."

Ravel has passed most of his life at Paris, but his home is at Montford-l'Amaury, not far from the French capital.

***

Among Ravel's recent works are "L'Enfant et les Sortilèges"



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("Conte lyrique"), in 2 acts, poem by Mme. Colette, Monte Carlo, March 24, 1925; Trois Chansons Madécasses; Sonata for violin and pianoforte.

When Ravel was in London in the spring of 1923 as a conductor—he had paid several visits to that city and has since that date—talking with M. Jean-Aubry* late in April of that year, he expressed his admiration for Chabrier, Gounod, Debussy; he also noted the influence of Schönberg on contemporaneous composers. "Perhaps the composer to whom I owe the most is still, after all, Mozart, whom I have persistently studied without ever wearying of him; it is to Mozart that I owe the most, and also to my master, the great musician Gabriel Fauré, and to the lessons of Gédalge at the Conservatoire." He told M. Jean-Aubry that he had written a few sketches for a phantasy for piano and orchestra inspired by Alain Fournier's book, "Le Grand Meaulness," and was at work on Mme. Colette's lyric tale, and "thinking out" a piano and violin sonata.

It was reported some years ago that Ravel was thinking of an opera based on Hauptmann's "Sunken Bell."

SUITE FOR ORCHESTRA, "LE TOMBEAU DE COUPERIN" ("COUPERIN'S TOMB") . . . . . JOSEPH MAURICE RAVEL

(Born at Ciboure, Basses-Pyrenées, on March 7, 1875; at home near Paris)

In July, 1914, Ravel began to compose a Suite for pianoforte, entitled "Le Tombeau de Couperin." The fantastical title was probably invented to give the idea that the Suite was in the ancient manner, after the manner of the great writer for the clavecin, whose exquisite music is still modern. The war came and Ravel fought for his country and for civilization. The work was completed in June and November of 1917. The published Suite was

*"Maurice Ravel in Rôle of Conductor," by G. Jean-Aubry.—*Christian Science Monitor,* May 19, 1923.

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copyrighted in 1918. The Suite is in memory of his friends killed in the war.

This pianoforte suite was in six movements: 1. Prelude (vif, 12-16 time), "To the memory of Lieut. Jacques Charlot"; 2. Fugue (Allegro moderato, 4-4 time), "To the memory of Second Lieut. Jean Cruppi"; 3. Forlane (Allegretto, 6-8 time), "To the memory of Lieut. Gabriel Deluc"; 4. Rigaudon (Assez vif, 2-4 time), "To the memory of Pierre and Pascal Gaudin"; 5. Menuet (Allegro moderato, 3-4 time), "To the memory of Jean Dreyfus"; 6. Toccata (vif, 2-4 time), "To the memory of Capt. Joseph de Marliave." This Suite was first played in Paris in 1919, by Margaret Long, according to a note in the *Ménestrel*. The Rigaudon and Menuet were played in Boston by E. Robert Schmitz, April 15, 1920, and Alexander Gunn, November 15, 1920.

Ravel took four movements of this pianoforte suite and orchestrated them. The orchestra employed is a small one: two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, two horns, one trumpet, harp, and strings. This Suite was brought out at a Pasdeloup concert in Paris, Rhené-Baton conductor, on February 28, 1920.

The first performance in the United States was at Boston by the Boston Symphony Orchestra on November 19, 1920, Mr. Monteux conductor.

1. Prelude. E minor, vif, 12-16 time.

2. Forlane. The forlane, forlana, or furlana, is said to derive its name from the district of Friula, whose inhabitants were called

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Furlani. (Marshal Ducrot was made Duke de Frioul.) It is an old dance, belonging to the Venetian gondoliers, and performed by two dancers, whirling giddily, and, as some say, now and then giving imitations of rowing or pulling an oar. The time is generally given as 6-8.

3. Menuet. The minuet was a dance in Poitou, France. It was called *menuet* on account of the small steps,—*pas menus*. The dance, it is said, was derived from the courante. It quickly made its way to court, and Louis XIV. danced it to music composed for him by Lully. For the minuet, originally a gay and lively dance, soon lost its vivacity when exported, and became a stately dance of the aristocracy. The Grande Encyclopédie described its characteristic as "a noble and elegant simplicity; its movement is rather moderate than rapid; and one may say that it is the least gay of all such dances." Louis XV. was passionately devoted to the minuet, but his predecessor, the Grand Monarch, is said to have excelled all others.

The court minuet was a dance for two, a man and a woman. The tempo was moderate, and the dance was followed in the balls by a gavotte. Those proficient in other dances were obliged to spend three months learning the most graceful and ceremonious of all dancing steps and postures.

4. Rigaudon. Rigadon (rigaudon, rigodon, rigodoun, rigaud, and in English rigadoon) is a word of doubtful origin. Rousseau says in his Dictionary of Music: "I have heard a dancing master say that the name of this dance came from that of its inventor, who was called 'Rigaud.'" Mistral states that this Rigaud was a dancing-master at Marseilles. The word "rigadoon" came into English literature as early as 1691. There is a verb "rigadoon." Dr. Oliver Wendell Holmes in "Elsie Venner" uses it: "The Doctor looked as if he should like to rigadoon and sashy across as well as the young one."

The noun in English, as in French, is applied to the dance and the music for the dance.

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Sarabande and Dance (orchestrated by Ravel)

Achille Claude Debussy

(Debussy, born at St. Germain (Seine and Oise), on August 22, 1862; died at Paris, March 26, 1918. Ravel born at Ciboure, Basses-Pyrénées, on March 7, 1875; at home near Paris)

Ravel orchestrated two pianoforte pieces by Debussy, "Sarabande" and "Danse," for Mr. Koussevitzky. They were performed at a Koussevitzky concert in Paris in May, 1923. The two were performed in New York for the first time, and probably for the first time in America, at a concert of the Philharmonic Society, Mr. Van Hoogstraten conductor, on December 12, 1923.

"Danse" was written in Debussy's younger years, in 1890, with these pianoforte pieces: Rêverie, Ballade, Valse Romantique, Suite Bergamasque (Prélude, Menuet, Clair de lune, Passepied, and a Nocturne which was composed for *Figaro Musical.* The earlier pianoforte pieces (1888) were Arabesques Nos. 1 and 2.

"Sarabande," the second of the pieces "Pour le Piano" (No. 1, "Prelude"; No. 3, "Toccata"), is dated 1901. The only intervening piano piece between those of 1890 and 1901 is a Mazurka (1891). In 1890, Debussy's "Cinq Poèmes de Baudelaire" (voice and pianoforte) appeared.

The "Prelude for the Afternoon of a Faun" is dated 1892.

Alfred Cortot, in an essay on the pianoforte music of Debussy, points out a resemblance between the melodic scheme of the "Danse" and the theme of the Fantaisie for pianoforte and orchestra written at Rome in 1889, and intended as Debussy's fourth *envoi* as *prix de Rome* man (1884) to the Institute. This Fantaisie was performed for the first time at a concert of the Royal Philharmonic Society, London, on November 20, 1919. Alfred Cortot was the pianist. It was said at the time that there had been a semi-private performance in London with Berthe Bert playing a second pianoforte part. The first performance in America was at a concert of the Boston Symphony Orchestra in Boston, Cortot, pianist, April 16, 1920. Cortot thinks that the "Danse," like the Fantaisie and the

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Suite Bergamasque, foretells the mature manner of Debussy in writing for the pianoforte, and some have found in the "Danse" hints at "Pelléas et Mélisande."

Ravel's orchestration of "Danse" was performed in Boston at a concert of the Boston Symphony Orchestra on March 20, 1925.

RAPSODIE ESPAGNOLE . . . . . JOSEPH MAURICE RAVEL

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; at home near Paris)

The "Rapsodie Espagnole," dedicated to "Mon cher Maître, Charles de Bériot," was completed in 1907 and published in the following year. It was performed for the first time at a Colonne concert in Paris, March 15, 1908. The programme also included Schubert's Unfinished Symphony, the overture to Lalo's "Roi d'Ys," the March from "Tannhäuser," an air from Rimsky-Korsakov's opera "Snegourotschka" (sung by Mme. de Wieniawski), Gabriel Fauré's Ballade, César Franck's Variations Symphoniques (pianist, Alfred Cortot). The Rhapsody was enthusiastically received; the second movement was repeated. The enthusiasm was manifested chiefly in the gallery, where some perfervid student shouted to the conductor after the malagueña had been repeated: "Play it once more for those downstairs who have not understood it." At the end of the Rhapsody the same person shouted to the occupants of subcribers' seats: "If it had been something by Wagner you would have found it very beautiful."

The first performance of the Rhapsody in Boston was by the Boston Orchestral Club on January 26, 1910. Mr. Longy conducted.

I. Prélude à la Nuit. Très modéré, A minor, 3-4. The movement as a whole is based on a figure given at the beginning to muted violins and violas. The clarinets have a short subject, and this is repeated at the end by solo strings. Cadenzas, now for two clarinets and now for two bassoons, interrupt the movement. The

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cadenza for bassoons is accompanied by arpeggios in harmonics for a solo violin and trills for three other violins. The movement ends with a chord in harmonics for divided violoncellos and double-basses. The second movement follows immediately.

II. Malagueña. Assez vif, A minor, 3-4. The Malagueña, with the Rodeña, is classed with the Fandango: "A Spanish dance in 3-8 time, of moderate movement (allegretto), with accompaniment of guitar and castanets. It is performed between rhymed verses, during the singing of which the dance stops." The castanet rhythm may be described as on a scheme of two measures, 3-8 time; the first of each couple of measures consisting of an eighth, four thirty-seconds, and an eighth; and the second, of four thirty-seconds and two eighths. The word itself is applied to a popular air characteristic of Malaga, but Richard Ford described the women of Malaga, "las Malagueñas," as "very bewitching." Mrs. Grove says the dance shares with the Fandango the rank of the principal dance of Andalusia. "It is sometimes called the Flamenco, a term which in Spain signifies gay and lively when applied to song or dance. It is said to have originated with the Spanish occupation of Flanders. Spanish soldiers who had been quartered in the Netherlands were styled Flamencos. When they returned to their native land, it was usually with a full purse; generous entertainment and jollity followed as a matter of course."

In Ravel's Malagueña there is at the beginning a figure for the double-basses repeated as though it were a ground bass. The key changes to D major, and there is a new musical thought expressed by muted trumpet accompanied by the tambourine and pizzicato chords. After a climax there is a pause. The English horn has a solo in recitative. The rhythmic figure of the opening movement is suggested by the celesta and solo strings. The figure in the basses returns with chromatic figures for flutes and clarinets.

III. Habanera. Assez lent et d'un rythme las, 2-4. Ravel wrote in 1895 a Habanera for two pianofortes, four hands. This was utilized in the composition of the Habanera in the Rhapsody. The

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chief subject enters in the wood-wind after a short introduction in which the clarinet has an important syncopated figure. The solo viola continues the theme; the strings repeat the opening section. To wood-wind instruments and the first harp is given a new idea rhythmed by the tambourine, while the strings are busied with the syncopated figure. This theme is worked out till nearly the end, which is brought by harmonics for the harp, with the syncopated rhythm in the first violins and at last for the celesta.

Few histories or encyclopædias of the dance mention the Habanera. Mr. H. V. Hamilton contributed the article about this dance to Grove's Dictionary of Music and Musicians (Revised Edition). He says that it is a Spanish song and dance of an older origin than its name implies; that it was introduced into Cuba by negroes from Africa, and from Cuba went to Spain. "It is sometimes called 'contradanza criolla' (Creole country-dance). . . . An Habanera usually consists of a short introduction and two parts of eight or sixteen bars, of which the second, should the first be in a minor key, will be in the major, and will answer the purpose of a refrain; but these rules are by no means strictly adhered to. There are many forms of the melody, a marked feature being that two triplets of semiquavers, or one such triplet and two semiquavers, are often written against the figure which occupies one whole bar in the bass of the above example." (This example is given in notation.) "The performers opposite to each other, one of either sex, generally dance to the introduction, and accompany their singing of several 'copias' (stanzas) with gestures, and the whole of the music is repeated for the final dance, which is slow and stately, and of a decidedly Oriental character, the feet being scarcely lifted from the ground (though an occasional pirouette is sometimes introduced), while the most voluptuous movements of the arms, hips, head and eyes are employed to lure and fascinate each other—and the spectator. The dance, if well done, can be extremely graceful."

IV. Feria (The Fair). Assez animé, C major, 6-8. The movement is in three parts. The first section is based on two musical ideas: the first, two measures long, is announced by the flute; the second by three muted trumpets rhythmed by a tambourine. Oboes and English horn repeat the figure, and the xylophone gives rhythm. Finally the full orchestra fortissimo takes up the thematic idea. The second section opens with a solo for the English horn. The solo is continued by the clarinet. The material of the third section is that of the opening part of the movement.

"Shéhérazade" Three Poems for Voice and Orchestra

Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrenées, on March 7, 1875; at home near Paris)

"Shéhérazade," a suite of three songs: "Asia," "The Enchanted Flute," and "The Indifferent One," poems by Tristan Klingsor,* composed in 1903, were sung for the first time with orchestra at a con-

*Tristan Klingsor, whose real name is Tristan Leclère, poet, musician, painter, was born at La Chappelle (Oise), France, on August 8, 1874. He contributed to many Parisian journals and magazines beginning with *La Plume* in 1892. He founded the *Ibis*. His "Shéhérazade" was published in 1903. Other collections of his poems are entitled "La Valet de Cœur" and "Poèmes de Bohème." He has composed chamber music and music for his songs, as "Chansons de ma Mère l'Oie," "Chansons de bonne humeur," "Chansons de Quatre Buveurs," etc.

cert of the Société Nationale de Musique, Paris, on May 17, 1904, by Jeanne Hatto.* At the same concert Mrs. Richard J. Hall of Boston played Vincent d'Indy's Chorale for saxophone written for her.

Ravel's overture "Shéhérazade," composed in 1898 and performed at a concert of the Société Nationale, Paris, on May 27, 1899, has not been published.

Asie

Vieux pays merveilleux des contes de nourrice
Où dort la fantaisie comme une impératrice
En sa forêt tout emplie de mystère,
Je voudrais m'en aller avec la goélette
Qui se berce ce soir dans le port
Mystérieuse et solitaire
Et qui déploie enfin ses voiles violettes
Comme un immense oiseau de nuit
Dans le ciel d'or.

Je voudrais m'en aller vers des îles de fleurs,
En écoutant chanter la mer perverse
Sur un vieux rhythme ensorceleur.
Je voudrais voir Damas et les villes de Perse
Avec les minarets légers dans l'air.
Je voudrais voir de beaux turbans de soie
Sur des visages noirs aux dents claires;
Je voudrais voir des yeux sombres d'amour
Et des prunelles brillantes de joie
En des peaux jaunes comme des oranges:
Je voudrais voir des vêtements de velours
Et des habits à longues franges.

Je voudrais voir des calumets entre des bouches
Tout entourées de barbe blanche;
Je voudrais voir d'âpres marchands aux regards louches
Et des cadis, et des vizirs,
Qui du seul mouvement de leur doigt qui se penche
Accordent vie ou mort au gré de leur désir.

*Jeanne Marguerite Frère, called Hatto was born at Saint-Amour, Jura, on January 30, 1879. Having studied at the Lyons Conservatory, she entered the Paris Conservatory and in 1899 took a first prize for singing, as a pupil of Warot; a first prize for opera, as a pupil of Giraudet; and a second prize for opéra-comique as a pupil of Achard. She made her début at the Paris Opéra as Brunehilde in Reyer's "Sigurd," on December 29, 1899. Among her rôles are Salammbô, Elisabeth, Eva, Iole (in "Astarte"), Floria (in "Les Barbares"), Iphigenia ("Iphigenia in Aulis").

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Je voudrais voir la Perse, et l'Inde, et puis la Chine,
Les mandarins ventrus sous les ombrelles,
Et les princes aux mains fines.
Et les lettrés qui se querellent
Sur la poésie et sur la beauté.

Je voudrais m'attarder au palais enchanté,
Et comme un voyageur étranger
Contempler à loisir des paysages peints
Sur des étoffes en des cadres de sapin
Avec un personnage au milieu d'un verger;
Je voudrais voir des assassins souriant
Du bourreau qui coupe un cou d'innocent
Avec son grand sabre courbé d'Orient.
Je voudrais voir des pauvres et des reines;
Je voudrais voir des roses et du sang;
Je voudrais voir mourir d'amour ou bien de haine;
Et puis m'en revenir plus tard
Narrer mon aventure aux curieux de rêves,
En élevant comme Sindbad ma vieille tasse arabe
De temps en temps, jusqu'à mes lèvres
Pour interrompre le conte avec art.

Marvellous old country of nurses' tales where the fantastic reigns as an empress reigns in her forest charged with mystery. I would fain go there on the vessel that this evening rocks in the mysterious, solitary harbor and at last unfolds its violet sails as a huge bird of night in the golden sky.

I would fain go towards the flowery isle, hearing the wayward sea sing to an old enchanting rhythm. I would fain see Damascus and Persian cities with slender minarets in air; beautiful silk turbans on swarthy faces with shining teeth; eyes dim with love, and eyeballs glowing with joy in skins yellow as the orange; garments of velvet, fringed garments; peaceful pipes in mouths encircled by white beards; sharp merchants with their suspicious looks, and cadis and vizirs, who with a single gesture of a bent figure grant life or death according to their will.

Fain would I see Persia, the Ind, then China; tun-bellied mandarins under their umbrellas; princes with slender hands; the learned who wrangle over poesy and beauty.

I would loiter in enchanted palaces and, like unto a journeying stranger, look leisurely on landscapes painted on fabrics framed in fir-wood, with some one in the midst of an orchard. I would fain see assassins smiling while the headsman cuts with his great curved sword of the East an innocent neck. Fain would I see queens and the poor, roses and blood, those dying from love or hate.

And then to return later, to tell my tale to those curious about dreams, raising, like Sindbad, my old Arabian cup now and then to my lips, artfully to interrupt my story.

La Flûte Enchantée

Dedicated to Mme. de Saint Marceaux

L'ombre est douce et mon maître dort,
Coiffé d'un bonnet conique de soie,
Et son long nez jaune en sa barbe blanche.
Mais moi, je suis éveillée encor
Et j'écoute au dehors
Une chanson de flûte ou s'épanche
Tour à tour la tristesse ou la joie:

Une air tour à tour langoureux ou frivole
Que mon amoureux chéri joue;
Et quand je m'approche de la croisée
Il me semble que chaque note s'envoie
De la flûte vers ma joue
Comme un mystérieux baiser.

The shade is sweet; my master sleeps with head covered with a peaked silk cap, with his long yellow nose in his white beard. As for me I am awake and I hear outside a flute-song that pours out in turn joy or sadness. An air now languourous or trifling played by my beloved; and when I near the window it seems that each note of the flute flies toward my cheek like a mysterious kiss.

L'Indifférent

Dedicated to Mme. Sigismund Bardac

Tes yeux sont doux comme ceux d'une fille, jeune étranger,
Et la courbe fine
De ton beau visage de duvet ombragé
Est plus séduisante encor de ligne.
Ta lèvre chante sur le pas de ma porte
Une langue inconnue et charmante
Comme une musique qui fausse.

Entre! Et que mon vin te réconforte.
Mais non, tu passes,
Et de mon seuil je te vois t'éloigner,
Me faisant un dernier geste avec grâce,
Et la hanche légèrement ployée
Par ta démarche féminine et lasse.

Your eyes, young stranger, are as mild as those of a girl and the fine turn of your handsome face shadowed with down is the more seductive. Your mouth sings on the threshold of my door a speech unknown, as charming as a melody out of tune.

Enter! And let my wine refresh you. No, you go on and from my threshold I see you move away, gracefully saluting me with a final gesture; your hip lightly bent by your womanish and weary gait.

"Asia" was sung in Boston by Lawrence Haynes, tenor, Malcolm Lang, accompanist, on February 18, 1921, and the audience insisted on a repetition.

"La Flute Enchantée" was sung by Mrs. Louise Ford at a concert of the Flute Players Club on January 22, 1922, Malcolm Lang, pianist, Georges Laurent, flute.

The whole Suite was sung with orchestra by Estelle Liebling in New York at a concert of the Friends of Music, January 15, 1922. The programme stated that this was the first performance in the United States; but it was also said at the time that Marguerite Namara had sung the Suite before that date; whether with or without orchestra was not stated.

"The Waltz," A Choregraphic Poem . . Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; at home near Paris)

"La Valse," dedicated to Misia Sert, a painter who designed the scenes for Richard Strauss's "Legend of Joseph," produced in Paris (May 14, 1914), is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, side drum, bass drum,

tambourine, cymbals, castanets, tam-tam, glockenspiel, crotales,* two harps, and strings. The indication of tempo is "Movement of a Viennese waltz." The score was published in 1921.

This argument is printed in the score:—

"Whirling clouds give glimpses, through rifts, of couples waltzing. The clouds scatter little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth fortissimo. An Imperial Court about 1855."

When "La Valse" was played in Paris for the first time at a Lamoureux concert, December 12, 1920, the music suggested to the critic, Raymond Schwab, "the atmosphere of a Court-ball of the Second Empire, at first a frenzy indistinctly sketched by the pizzicati of double-basses, then transports sounding forth the full hysteria of an epoch. To the graces and languors of Carpeaux is opposed an implied anguish with some Prud'homme exclaming: 'We dance on a volcano.' There is a certain threatening in this bacchanale, a drunkenness, as it were, warning itself of its decay, perhaps by the dissonances and shock of timbres, especially the repeated combinations in which the strings grate against the brass."

We are indebted to Mr. Alfredo Casella, the celebrated composer and pianist, for the following information.

"The Waltz" was sketched by Ravel during the war and completed in 1920. The themes employed are of the Viennese nature. "The Waltz" was composed with the thought of a dance-production, but Ravel had no exact idea of a choregraphic production. In November, 1920, Ravel and Casella played an arrangement for two pianofortes at a concert of the Schoenberg-Musikverein in Vienna.

"The poem is a sort of triptych:—

"*a.* The birth of the waltz. (The poem begins with dull rumors—as in 'Rheingold' and from this chaos gradually takes form and development.)

"*b.* The waltz.

"*c.* The apotheosis of the waltz."

*The crotalum (from Greek, Krotalon) was a rattle, whether of split reed, pottery, or metal, a sort of castanet. It has also been defined as consisting of two little brass plates or rods, which were shaken in the hand. The word "crotal" in Irish antiquities was applied to a small globular or pear-shaped bell or rattle. Wotton in his Dictionary of Foreign Musical Terms defines "crotales" as a species of clapper, usually made of wood. They have been used by Massenet and other composers. For a long and learned description of the "Krotalon" see F. A. Lampe "De Cymbalis Veterum" (Utrecht, 1703).

As employed by Ravel in "The Waltz" the crotales are to be taken as small cymbals a little thicker than those known as antique.

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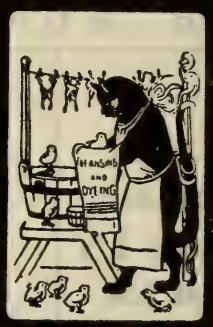

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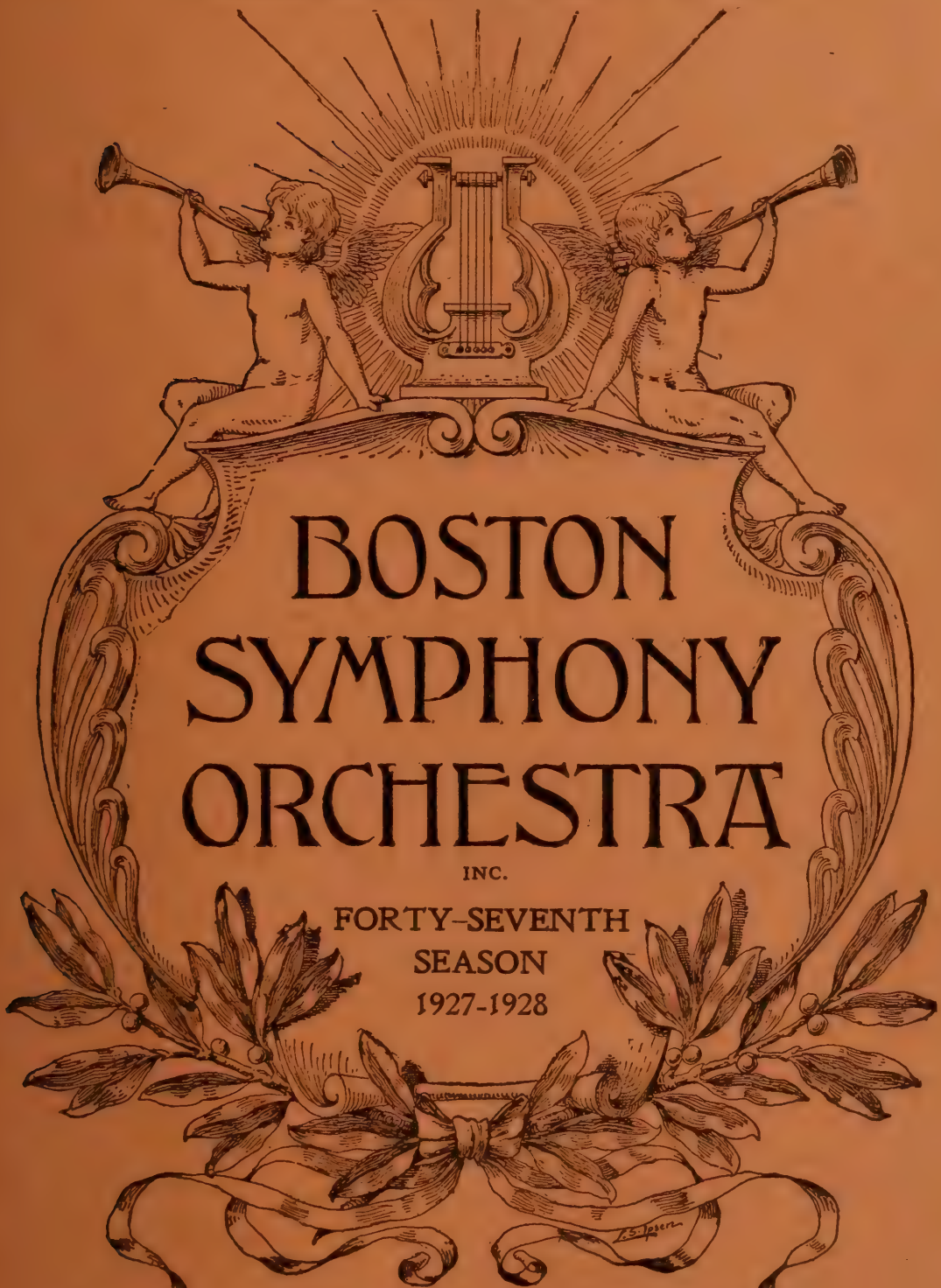

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Mozart . . . Symphony in E-flat major (Koechel No. 543)

I. Adagio; Allegro.
II. Andante.
III. Minuetto; Trio.
IV. Finale: Allegro.

Strauss . . . . . "Don Juan," Tone Poem, Op. 20 (after Lenau)

Sibelius . . . . Symphony No. 1 in E minor, Op. 39

I. Andante ma non troppo; Allegro energico.
II. Andante ma non troppo lento.
III. Allegro.
IV. Finale (Quasi una Fantasia): Andante; Allegro molto.

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Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces; there is the orchestration of Handel's "Acis and Galatea"; there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Cosiì fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two

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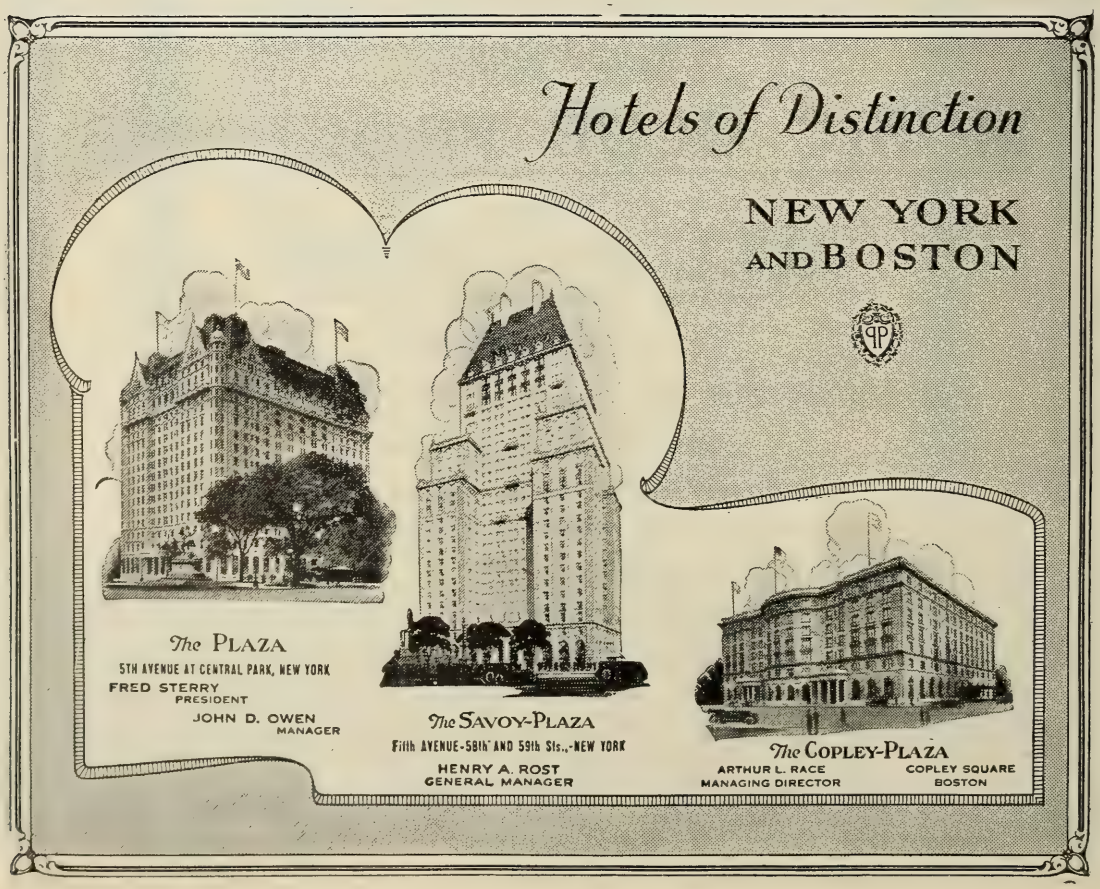
thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." He borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge: the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

* * *

The first movement begins with a short and slow introduction, Adagio, E-flat major, 4-4, which opens with harmonies for full orchestra. The movement grows sombre, as 'cellos and double basses repeat a rhythm on an organ-point beneath sustained chords



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(wind instruments and drums) against scale passages for violins and arpeggios for flute. The brass and the drums sound a note of preparation; the basses are in upheaval, and there is a softer phrase for violins and wood-wind. The main body of the movement, Allegro, E-flat major, 3-4, begins at once with the first theme, a graceful, simple melody, sung by the first violins. The theme is repeated by the basses, and there is a counter-figure for the violins. The first subsidiary theme enters forte in the full orchestra. Another subsidiary is developed. There is a transition to B-flat major. There is a dainty figure for violins answered by a call from wood-wind instruments. The real second theme is a melody in thirds. The first part of the movement ends on the dominant, and is at once repeated. The free fantasia is short and is practically a free interlude. The third part of the movement is a repetition of the first, with the second theme and its subsidiary in the tonic. There is no coda.

The second movement is an Andante, A-flat major, 2-4. The first theme, given out by the strings, is repeated. Figures from this theme are treated contrapuntally, after which the theme is again repeated. This second section is marked with the double dotted bar, to be repeated. The second theme, F minor, is of a graver character, and it is briefly developed. There is working out with the aid of figures from the first theme. There is a conclusion theme (wood-wind) in the tonic. This theme is developed, and leads to the re-entrance of the first theme. The second part is almost a counterpart of the first, but there is richer orchestration, more varied modulation, and there are new counter-figures. There is a short coda.

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The Finale, Allegro, E-flat major, 2-4, is a rondo on several themes. The working-out is elaborate.

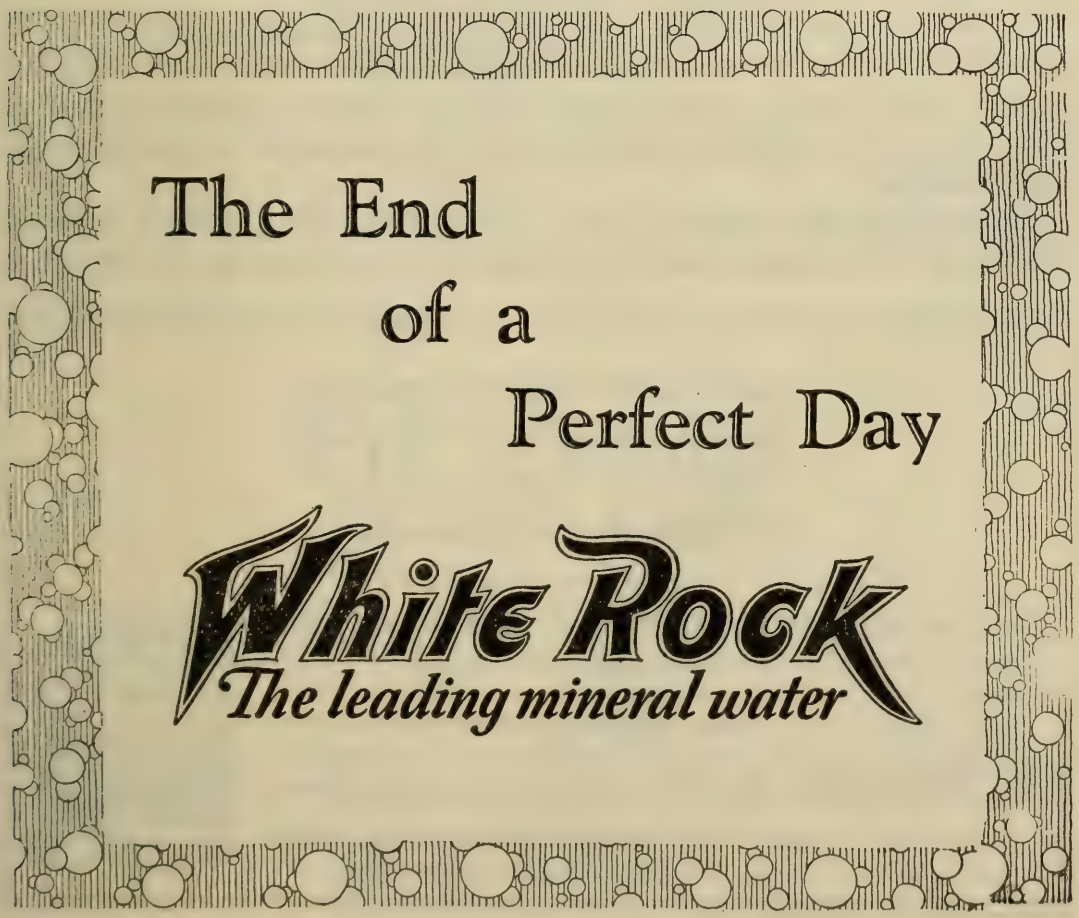
"Don Juan," a Tone-poem (after Nicolaus Lenau),* Op. 20

Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Don Juan," composed at Munich 1887–88, is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, was composed at Munich 1886–87 (revised in 1890 at Weimar), and published later (1891). "Don Juan" was published in 1890. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall

*Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practiced neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Lőwenthal had much to do with the wretched mental condition of his later years. He died at Oberdőbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work. The first volume of the life of Lenau by Professor Heinrich Bischoff of Liége has been published. Lenau's unhappy sojourn in the United States is to be described in the second volume.



of 1889. The *Signale,* No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was court conductor at Weimar 1889–94.) The first performance in Boston was at a Symphony concert, led by Mr. Nikisch, October 31, 1891. The piece has also been played at these concerts: November 5, 1898; November 1, 1902; February 11, April 29, 1905; October 27, 1906; October 9, 1909; October 17, 1914; February 2, 1917; October 7, 1921; March 7, 1924; February 6, 1925; February 26, 1926; November 18, 1927.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich. Thuille died in 1907.

* * *

Strauss's hero is Lenau's, and is in search of the ideal woman. Not finding one reaching his standard, disgusted with life, he practically commits suicide by dropping his sword when fighting a duel with a man whose father he had killed. Before this Don Juan dies, he provides in his will for the women he had seduced and forsaken.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and

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Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dedicated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, a biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."*

The score of the Fantasia bears on a fly-leaf these extracts from the poem. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last. These lines have been Englished by John P. Jackson†:—

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal,
Of glorified woman,—loveliness supernal!

*See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

†John P. Jackson, journalist, died at Paris on December 1, 1897, fifty years old. For many years he was on the staff of the *New York Herald*. He espoused the cause of Wagner at a time when the music of that composer was not in fashion. He translated some of Wagner's librettos into English.

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Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

. . . . . .

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection:
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

. . . . . .

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'raps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

It has been said that the "emotional phases of the story" appealed to Strauss:

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3. The selfish idealist's disappointment and partial atonement by death.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development; the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music, for he is a man not without humor, and on more than one occasion has slyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634). Strauss's hero is specifically the Don Juan of Lenau, not the rakehelly hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

Symphony in E minor, No. 1, Op. 39 . . . . . Jan Sibelius

(Born at Tavastehus, Finland, December 8, 1865; now living at Järvenpää)

Sibelius has thus far composed at least seven symphonies. The first was composed in 1899 and published in 1902. Was the first performance at Helsingfors? We find no record of the date. The symphony was played in Berlin at a concert of Finnish music, led by Robert Kejanus, in July, 1900.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 5, 1907. Later performances were

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on November 16, 1912; January 22, 1915; November 17, 1916; October 22, 1920; October 26, 1923; January 15, 1926 (Michael Press, guest conductor).

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp, and strings.

***

I. Introduction: Andante ma non troppo, E minor, 2-2. Over a drum-roll that rises and falls in intensity a clarinet sings a mournful melody, which is of much importance in the Finale of the symphony.

The first violins, after the short introduction, give out the first theme with imitative passages for violas and violoncellos, allegro energico, E minor, 6-4. There are two subsidiary motives: one for wind instruments, and one, derived from this last, for strings. A crescendo leads to a climax, with the proclamation of the first chief theme by full orchestra with a furious drum-roll. The second and contrasting chief motive is given to the flutes, piano ma marcato, against tremulous violins and violas and delicate harp chords. The conclusion of this theme is developed and given to the flutes with syncopated rhythm for the strings. The pace is quickened, and there is a crescendo, which ends in B minor. The free fantasia is of a passionate nature with passages that suggest mystery; heavy chords for wind instruments are bound together with chromatic figures for the strings; wood-wind instruments shriek out cries with the interval of a fourth, cries that are taken from one in the Introduction; the final section of the second theme is sung by two violins with strange figures for the strings, pianissimo, and with rhythms taken from the second chief theme. These rhythms in the course of a powerful crescendo dominate at last. The first chief theme endeavors to assert itself, but it is lost in descending chromatic figures. Again there is a crescendo, and the strings have the second subsidiary theme, which is developed until the wild entrance of the first chief motive. The orchestra rages until, after a great outburst and with clash of cymbals, a diminuendo leads to gentle echoes of the conclusion of the second theme. Now the second theme tries to enter, but without the harp chords that first accompanied it. Rhythms that are derived from it lead to defiant blasts of the brass instruments. The movement ends in this mood.

II. Andante, ma non troppo, lento, E-flat major, 2-2.

"The adagio* is steeped in his proper pathos, the pathos of brief,

*Mr. Rosenfeld is here loose in his terminology. For "adagio" read "andante."—Ed.

bland summers, of light that falls for a moment, gentle and mellow, and then dies away. Something like a memory of a girl sitting amid the simple flowers in the white northern sunshine haunts the last few measures" (Paul Rosenfeld).

"The Andante is purest folk melody; and it is strange how we know this, though we do not know the special tune" (Philip H. Goepp).

III. Allegro, C major, 3-4. The chief theme of the scherzo may be said to have the characteristically national humor, which seems to Southern nations wild and heavily fantastical. The second theme is of a lighter and more graceful nature. The trio, E major, is of a somewhat more tranquil nature.

IV. Finale (Quasi una fantasia), E minor. The Finale begins with the melody of the introduction of the first movement. It is now of an epic, tragic nature, and not merely melancholy. There are hints in the lower strings at the chief theme, which at last appears, 2-4, in the wood-wind. This theme has a continuation which later has much importance. The prevailing mood of the Finale is one of wild and passionate relentlessness, but the second chief theme, Andante assai, is a broad, dignified, melodious motive for violins.

* * *

Sibelius came to the United States in 1914, arriving in New York. He came as the guest of Carl Stoeckel (now dead), to take a prominent part at the twenty-eighth meeting and concert of the Litchfield County Choral Union, held in the Music Shed at Norfolk, Conn. On June 4, Sibelius conducted his "Pohjola's Daughter"; incidental music to Adolph Paul's tragedy, "King Christian II"; "The Swan of Tuonela"; "Finlandia"; "Valse Triste"; and a composition, then

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new, the sea-sketch "Aalottarex," which was performed for the first time. Sibelius soon afterwards visited Boston.

On June 17, 1914, the degree of Doctor of Music was conferred on him by Yale University. President Hadley said, presenting the degree: "Dr. Jean Sibelius. By his music intensely national in inspiration and yet in sympathy with the mood of the West, Dr. Sibelius long since captured Finland, Germany, and England, and on coming to America to conduct a symphonic poem found that his fame had already preceded him also. Still in the prime of life, he has become, by the power and originality of his work, one of the most distinguished of living composers. What Wagner did with Teutonic legend, Dr. Sibelius has done in his own impressible way with the legends of Finland as embodied in her national epic. He has translated the Kalevala into the universal language of music, remarkable for its breadth, large simplicity, and the infusion of a deeply poetic personality." The commencement exercises included three of Sibelius's compositions. They were conducted by Horatio W. Parker (now dead).

Musical America of January 14, 1914, quoted extracts from a letter written by Sibelius to Ivan Narodny: "It is true I am a dreamer and poet of nature. I love the mysterious sounds of the fields and forest, water and mountains. My father was a surgeon of the rank of major in the Finnish army, and died when I was very young. I was educated by my grandmother, who insisted upon my studying particularly Greek and Latin. I was graduated from the University of Helsingfors and studied law, but I did not care to be a lawyer or judge. I determined to become a musician, and began to take lessons on the violin. I had already studied music systematically from my fourteenth year, and even composed simple pieces of chamber music. The fact is, I had made attempts at composition from my very childhood on. My first composition to be performed was Variations for String Quartet, which was played in Helsingfors in 1887. It attracted considerable attention, which was a great encouragement for a beginner. In 1889, I left Finland to study in Berlin. Prof. Albert Becker instructed me there in composition, and it was there that I started my bigger orchestral works. In 1891 I went to Vienna and continued my studies with Karl Goldmark. I also studied a while with Albert Fuchs. Those are in brief the principal facts of my musical career. It pleases me greatly to be called an artist of nature, for nature has been truly the book of books for me. The voices of nature are the voices of God, and if an artist can give a mere echo of them in his creations, he is fully rewarded for all his efforts."

***

"Others have brought the North into houses and there transmuted it to music. And their art is dependent on the shelter, and, re-

moved from it, dwindles. But Sibelius has written music innocent of roof and inclosure, music proper indeed to the vasty open, the Finnish heaven under which it grew. And could we but carry it out into the northern day, we would find it undiminished, vivid with all its life. For it is blood-brother to the wind and silence, to the lowering cliffs and the spray, to the harsh crying of sea-birds and the breath of the fog, and, set amid them, would wax, and take new strength from the strength of its kin. . . . The orchestral compositions of Sibelius seem to have passed over black torrents and desolate moorlands, through pallid sunlight and grim primeval forests, and become drenched with them. The instrumentation is all wet grays and blacks, relieved only by bits of brightness wan and elusive as the northern summer, frostily green as the polar lights. The works are full of the gnawing of bassoons and the bleakness of the English horn, full of shattering trombones and screaming violins, full of the sinister rolling of drums, the menacing reverberation of cymbals, the icy glittering of harps. The musical ideas of those of the compositions that are finely realized recall the ruggedness and hardiness and starkness of things that persist in the Finnish winter. The rhythms seem to approach the wild, unnumbered rhythms of the forest and the wind and the flickering sunlight" (Paul Rosenfeld).*

*"Musical Portraits" (New York, 1920).

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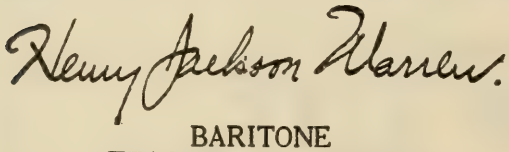

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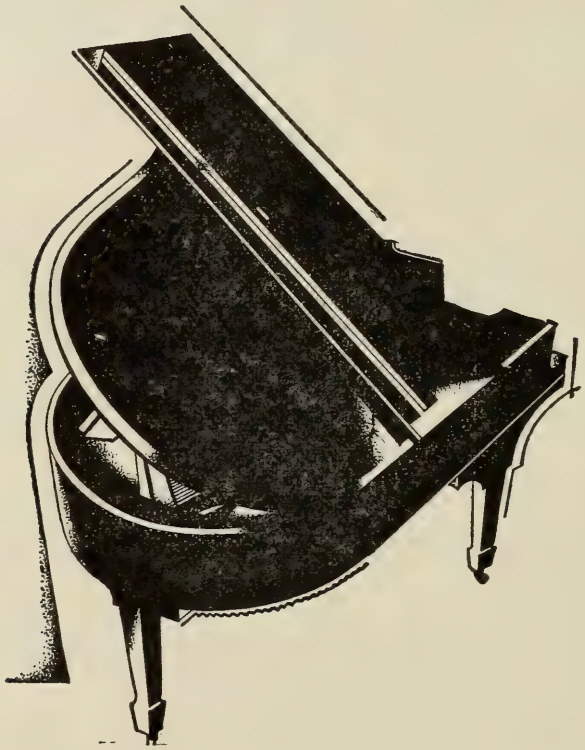

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THURSDAY EVENING, FEBRUARY 23

AT 8.00

PROGRAMME

Bach . . . . . Concerto No. 2 in F major, for Violin, Flute, Oboe and Trumpet (Edited by Felix Mottl)

(Messrs. Burgin, Laurent, Gillet, Mager)

I. Allegro moderato.
II. Andante.
III. Allegro.

Haydn . . . . . Concerto for Violoncello in D major

I. Allegro Moderato
II. Adagio
III. Allegro

Beethoven . . . . Symphony No. 7, in A major, Op. 92

I. Poco sostenuto; Vivace.
II. Allegretto.
III. Presto; Assai meno presto: Tempo primo.
IV. Allegro con brio.

SOLOIST

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There will be an intermission of ten minutes before the symphony

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(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750)

This composition is the second of the six Brandenburg concertos. Completed March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. The prince was provost of the Cathedral at Halberstadt. He was a bachelor, who lived now at Berlin, now on his estate at Malchow. Fond of music, not in an idle way, he was extravagant in his tastes and mode of life, often going beyond his income of nearly 50,000 thalers. He met Bach—some say at Carlsbad—in 1718 or 1720, and asked him to write some pieces for his private orchestra, which contained players of high reputation.

Bach sent the pieces entitled "Concerts avec Plusieurs Instruments" to Berlin, with a dedication in French. This dedication was probably written by some courtier at Cöthen, where Bach was then living. Nothing is known about the reception, nor is it known whether the concertos were ever played at the palace of the prince. It was his habit to catalogue his music; but the name of Bach was not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos, were recorded. Spitta thinks that the pieces were probably included in miscellaneous lots, as "77 concertos by different masters for various

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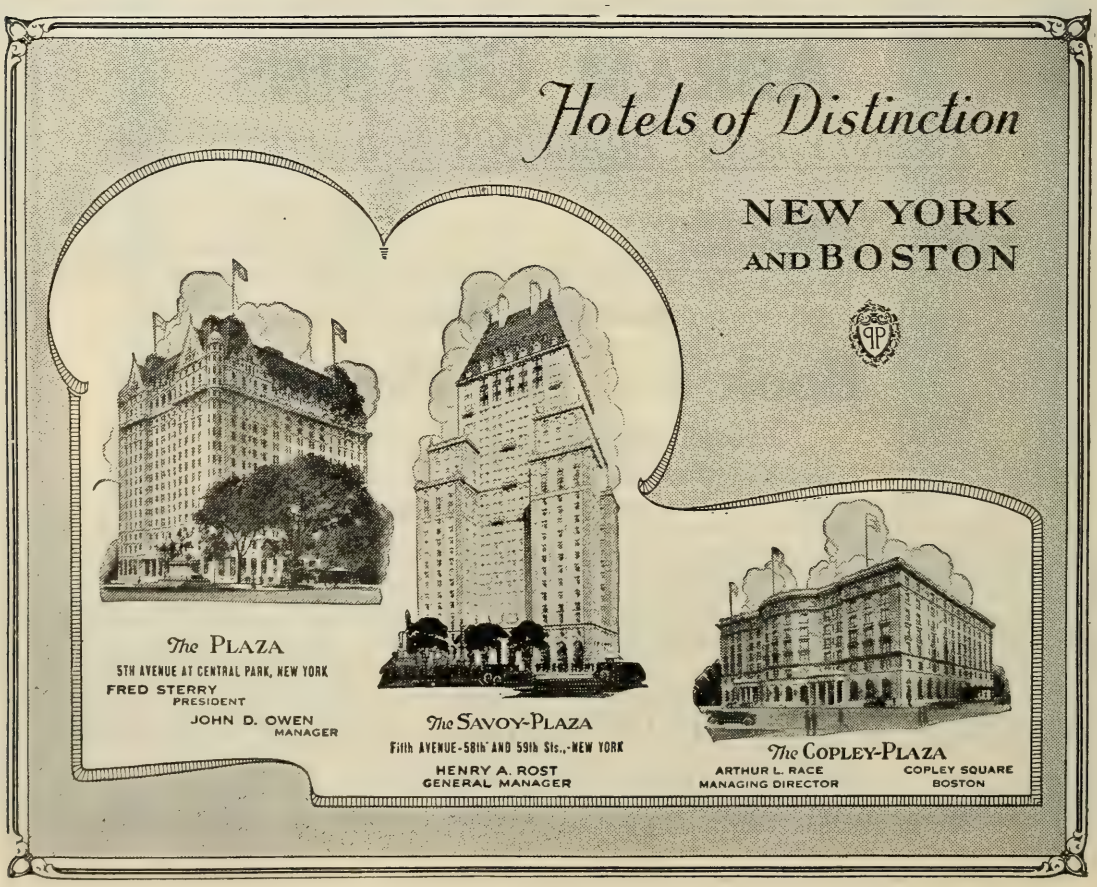
instruments at 4 ggr (altogether 12 thlr, 20 ggr)"; or "100 concertos by different masters for various instruments—No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were then owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home was the Royal Library, Berlin. They were edited by S. W. Dehn, and published by Peters, Leipsic, in 1850.

In the dedication to "Son Altesse Royalle, Monseigneur Crêtien Louis, Marggraf de Brandenburg, etc., etc.," dated Cöthen, March 24, 1721, Bach entreated the Margrave "very humbly" "not to judge the imperfections of the concertos by the severity of that fine and delicate taste which every one knows that he possesses; but rather to see in them, by his kind consideration, the profound respect and the very humble allegiance which they seek to convey."

The original autograph bears the title "Concerto 2do à 1 Tromba, 1 Flauto, 1 Hautbois, 1 Violino concertati, è Violini, 1 Viola è Violone in Ripieno con Violoncello è Basso per il Cembalo."

The original version has seldom been used, mainly on account of the high range of Bach's music for the trumpet. Kretzschmar suggested instead of the trumpet a second violin rather than the C clarinet or the lower octave of trumpet. Felix Mottl divided the trumpet part between two trumpets. He used the lower octaves in the extreme high passages and he added wood-wind instruments and horns. This version was played for the first time in Boston at a Symphony concert, December 28, 1901, Mr. Gericke, conductor.



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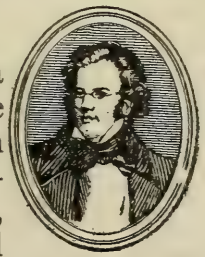

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Mr. Rabaud, when he conducted the concerto in Boston (March 14–15, 1919), gave the music for solo trumpet to two trumpets; otherwise the score of Bach is followed.

I. Allegro, alla breva, F major.

II. Andante, D minor, 3-4. The movement is based on a subject that is given first to the solo violin. Scored for flute, oboe, violin, violoncello, and harpsichord.

III. Allegro assai, F major, 2-4.

"The limitations of the trumpet cause the subject of the first movement to have rather an Italian air, as it was inevitable to base the passages allotted to it mainly on the component notes of a chord; otherwise that instrument does its best to play the same type of passages as the violins. The middle movement is a kind of quartet between the flute, hautboy, violin, and violoncello; and the last a showy movement in which the trumpet figures very gaily, and has a part which is almost unplayable in modern times owing to the extreme altitude to which it is called to rise."—C. Hubert H. Parry's "Johann Sebastian Bach."

Mottl said in the preface to his edition published in 1901: "Perhaps a talented builder will invent an instrument which, keeping the quality of the trumpet, may provide the means of performing the original score. In that case, of course, my arrangement must be instantly ignored."

The second Brandenburg concerto was played under Richard Strauss's direction at the third symphony concert of the Royal Orchestra, Berlin, in the fall of 1909. Before the performance he sent a statement to the newspapers. We quote from the translation made at the time by the Berlin correspondent of the *Musical Courier* (New York):

"The concerto has been arranged for concert purpose by Phillipp Wolfrum, a prominent Bach connoisseur, and has been provided with an independent solo part for cembalo and with manifold nuances. Unfortunately Wolfrum has retained the original voice for the high trumpet in F and such a high F trumpet does not exist. On

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what instrument the part was performed in Bach's time is beyond our knowledge. My father was of the opinion that this high Bach trumpet was a kind of high-pitched clarinet made of metal; hence the name clarini, as the trumpet was formerly called. The so-called Bach trumpets in use to-day, quite aside from the fact that they could not produce the high notes called for in this concerto, are in any case too blatant to be employed in such a delicate work of the chamber music style. The various elaborators of this concerto help themselves out of the difficulty by simply having the high parts of the trumpet played an octave lower, but this certainly was not in accordance with Bach's views, as thereby a middle voice was made out of an upper voice. Now I have hit upon the idea of having the high solo part of the F trumpet played by the piccolo-heckelphone, which has been recently invented by Wilhelm Heckel, of Biebrich on the Rhine; this instrument, although it has a good deal of oboe character, seems to me to be a good equivalent. As it is used in the tutti parts together with the trumpet, which is played an octave lower, and as it is moreover doubled by two C clarinets, a sound effect is produced which is as original as it is antiquated, and it probably comes very near to Bach's intentions. In the last movement, however, which consists chiefly of solo effects, I was forced to give the entire trumpet part to the piccolo-heckelphone and to write a totally new trumpet voice, which is partly played in unison with the solo violin, solo flute, and solo oboe. If I have deviated here from Bach's letter of the law, I believe that I have acted in ac-

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cordance with his spirit. This new arrangement, which is the result of manifold experiments, probably produces the impression wished by Bach nearer than any other, at least until some ingenious instrument maker has invented a high trumpet which is adapted to the chamber music character of the work and can easily be used as solo instrument along with the violin, flute and oboe, without drowning out all the other independent voices." The correspondent added: "The new piccolo-heckelphone was discriminately and effectively employed, although it did not stand out in very bold relief in contrast to the other instuments. The modern grand piano which Wolfrum has made use of in the work seemed oddly out of place, however."

CONCERTO IN D MAJOR, FOR VIOLONCELLO . . . . . JOSEF HAYDN

(Born at Rohrau-on-the-Leitha, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809)

Haydn wrote at least six concertos for violoncello. Three are named in his own catalogue of works. They were all composed at Esterház from 1771 to 1783.

The concerto played at these concerts were composed in 1783* for his friend and pupil, Anton Kraft (Krafft), solo violoncellist of Prince Esterhazy's orchestra. It was the only one of the concertos that was published. It even reached a second edition. In André's new edition, Op. 101, the violoncello part was revised by R. E. Bockmühl, and an accompaniment for pianoforte was arranged by G Goltermann. Cadenzas were added by Carl Reinecke.

Anton Kraft was born at Rokitzau, near Pilsen in Bohemia, on December 30, 1752. The son of a brewer and music lover, he studied the violoncello, then went to Prague to study law. Afterwards he

*Some give the year 1781, but see C. F. Pohl's "Joseph Haydn" (vol. ii., p. 199).

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went to Vienna. Haydn engaged him for the orchestra at Esterház. He became a member January 1, 1778, and remained until the dissolution of the orchestra in 1790. Then he became a chamber musician to Prince Grassalkowitsch, and in 1795 to Prince Lobkowitz, in whose service he died, August 28, 1820. Haydn began to give him lessons in composition, but, when he began to neglect his instrument, Haydn told him he had learned enough. It is said that the violoncello part in Beethoven's triple concerto was intended for Kraft. Among Kraft's compositions are sonatas for violoncello, and duos for violin and violoncello, and for two violoncellos. He also wrote for two barytones* and violoncello. His son and pupil Nicolaus (1778–1853) was a distinguished violoncellist.

Haydn's accompaniment is for two violins, viola, bass, two oboes, and two horns.

François Auguste Gevaert (1828–1908) revised this concerto, added two flutes, two clarinets, and two bassoons to the score, and wrote cadenzas. He dedicated this version "to the memory of the highly gifted virtuoso, Joseph Servais."

The concerto was first played in Boston by Anton Hekking of the Boston Symphony Orchestra, at a concert of the Boston Symphony Orchestra on November 22, 1890. He then played a long cadenza by Carl Reinecke. There was no indication in the Programme Book concerning the version then used.

Hugo Becker played the concerto at a concert of the Boston Symphony Orchestra on January 12, 1901. He used Gevaert's edition.

Heinrich Warnke of the Boston Symphony Orchestra played the concerto at a concert of the Orchestra on November 15, 1913. He used Gevaert's version with his own cadenzas.

Josef Malkin, of the Boston Symphony Orchestra, played the concerto at a concert of the Orchestra on December 12, 1914.

*The baryton, a favorite instrument, especially with amateurs in Germany of the 18th century, was a viol da gamba having sympathetic strings of metal passing under the finger board. Haydn wrote at least 175 compositions for the baryton associated as a rule with other string instruments.

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Jean Bedetti of the Boston Symphony Orchestra played it at a concert of this orchestra in Boston on March 11, 1921.

I. There is an introductory orchestral ritournelle, Allegro Moderato, D major, 4-4, in which the first and second themes are announced with passage work. The solo instrument gives out the first theme. Virtuoso passage work follows. After a short orchestral tutti, the second theme appears in A major. The solo instrument now has new thematic material or brilliant show measures until the second theme returns in the tonic. An unaccompanied cadenza leads to a short and final tutti.

II. Adagio, A major, 2-4. The chief theme is developed at length. There is a subsidiary theme in C major.

III. Allegro, D major, 6-8. The finale is a rondo based on two chief themes, with some subsidiary ones. Gevaert introduced a cadenza for this Finale.

Symphony, A major, No. 7, Op. 92. . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The first sketches of this symphony were probably made before 1811 or even 1810. Several of them in the sketch book that belonged to Gustave Petter of Vienna and was analyzed by Nottenbohm, were for the first movement.* Two sketches for the famous Allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumovsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale, Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp

*See the Thayer-Krehbiel "Life of Beethoven," Vol. II, pp. 151, 152.

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minor." He preserved this modulation, but did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12.

The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A blundering binder cut the paper so that only the first line of the *M* is to be seen. There has, therefore, been a dispute whether the month was May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert at Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three Equale for trombones, the sonata in G major for pianoforte and violin, Op. 96, and some of the Irish and Welsh melodies for Thomson.

The score of the Symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexievna of All the Russias.

The Seventh and Eighth Symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna on April 20, 1813. Beethoven in the same month vainly endeavored to produce them at a concert. The first performance of the Seventh was at Vienna in the large hall of the University, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmoni-

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con. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder. Overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."*

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished players were Salieri and Hummel, who looked after the "cannon" in "Wellington's Sieg"; the young Meyerbeer, who beat a bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was one of the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October, 1813, to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon. He furnished material for it and gave him the idea of using "God Save the King" as the subject of a lively fugue. He purposed to produce the work at concerts, so as to raise money enough for him and Beethoven to visit London. A shrewd fellow, he said that if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value to him. Beethoven dedicated the work to the Prince Regent, afterwards George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

This benefit concert was brilliantly successful. There was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, endur-

*For a full account of the bitter quarrel between Beethoven and Mälzel over the "Schlacht Symphonie," see "Beethoven's Letters" edited by Dr. A. C. Kalischer (London, 1909), Vol. I, pp. 322–326. The two were afterwards reconciled.

ing impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear the soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake: the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

* * *

The first performance in New York was at a concert of the Philharmonic Society, November 18, 1843, when U. C. Hill conducted. The other orchestral numbers were the overture to "The Magic Flute" and Weber's "Jubilee" overture. Signora Castellon sang "Quando quell' non quell' unico" from Alessandro Nini's* "Ida della Torre" (produced in 1837), and "Regnava nel silenzo" from "Lucia di Lammermoor."

* * *

Mark what commentators have found in the Seventh Symphony: One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany deliv-

*Nini, born at Fano on November 1, 1805, died chapel master of the Cathedral at Bergamo, December 27, 1880. From 1830 to 1837 he was director of the Vocal School at Leningrad. Other operas by him were "La Marescialla d'Ancre" (1839), "Cristina di Suezia" (1840), "Margherita di York" (1841), "Odalisca" (1842), "Virginia" (1843), "Il Corsaro" (1847). Two other operas were left in manuscript. Nini wrote much for the church, a "Miserere" a cappella, and other compositions.

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ered from the French yoke. Dr. Iken of Bremen saw in it a political revolution. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and warlike, such as the ancient Moors of Spain. An old edition of the symphony gave this programme: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the Andante pictured a procession in an old cathedral or in the catacombs; while Dürenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of the villagers after a wedding. Ulibichev goes so far as to say that Beethoven portrayed in this Finale a drunken revel to express the disgust excited in him by such popular recreations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the Seventh Symphony," says Wagner, "is this eleventh variation."

Why should anything be read into the music of this Seventh Symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the Scherzo is an old pilgrim hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. The Seventh Symphony needs no analysis; it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

*
* *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an Introduction, poco sostenuto, A major, 4-4. The main body is Allegretto, A minor, 2-4.

II. Allegretto, A minor, 2-4.

III. Presto, F major, 3-4.*

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to M. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—"unbuttoned joy," as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song."

*Alexander Siloti, the Russian pianist and conductor, contributed an article to the *Signale* of September 17, 1913, in which he argued that this whole Scherzo should be considered as being in 6-4 instead of 3-4.

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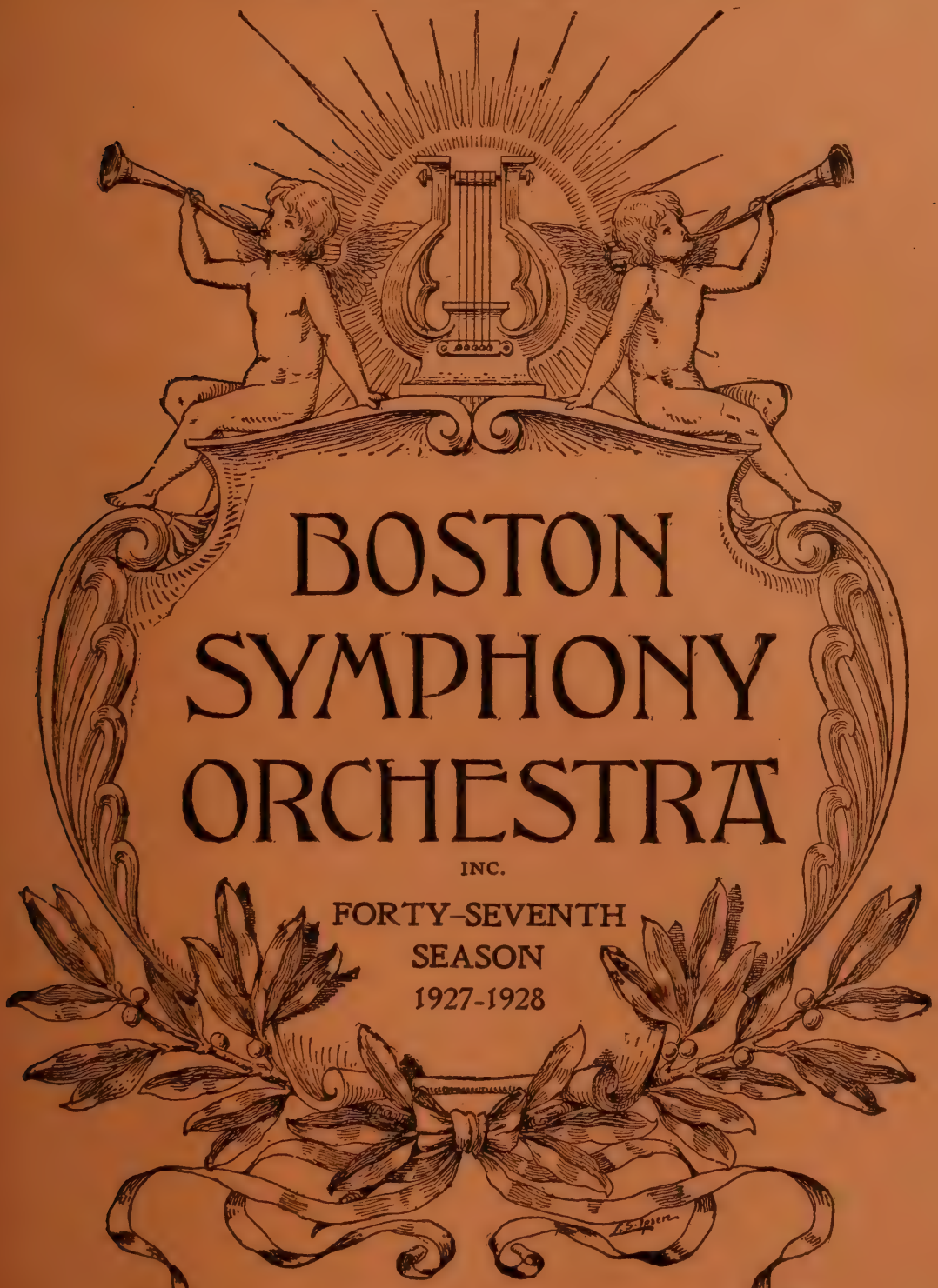

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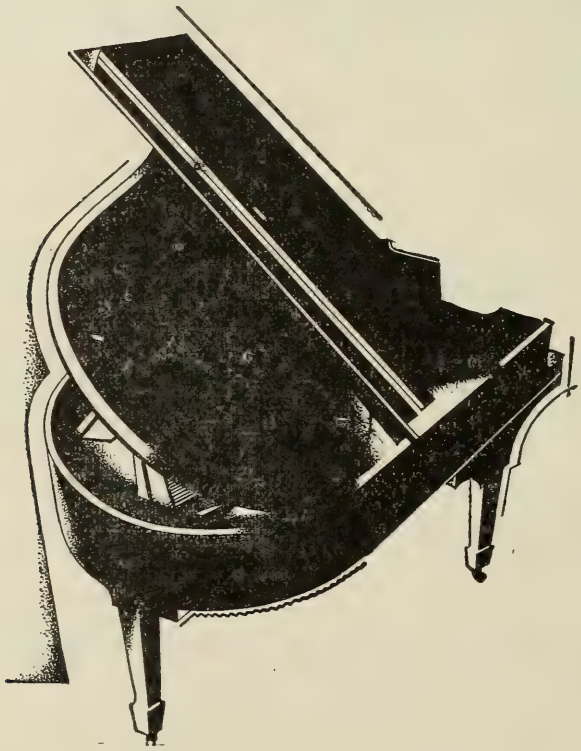

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Walton . . . . Sinfonia Concertante, for Orchestra with Pianoforte (quasi obbligato)

Piano: BERNARD ZIGHERA

I. Maestoso; Allegro spiritoso; Allegretto.
II. Andante commodo.
III. Allegro molto.

Ravel . . . Orchestral Excerpts from "Daphnis et Chloé," Ballet (Second Suite)

Lever du Jour — Pantomime — Danse Générale

Tchaikovsky . . Symphony No. 6 in B minor, "Pathetic," Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale; Adagio lamentoso.

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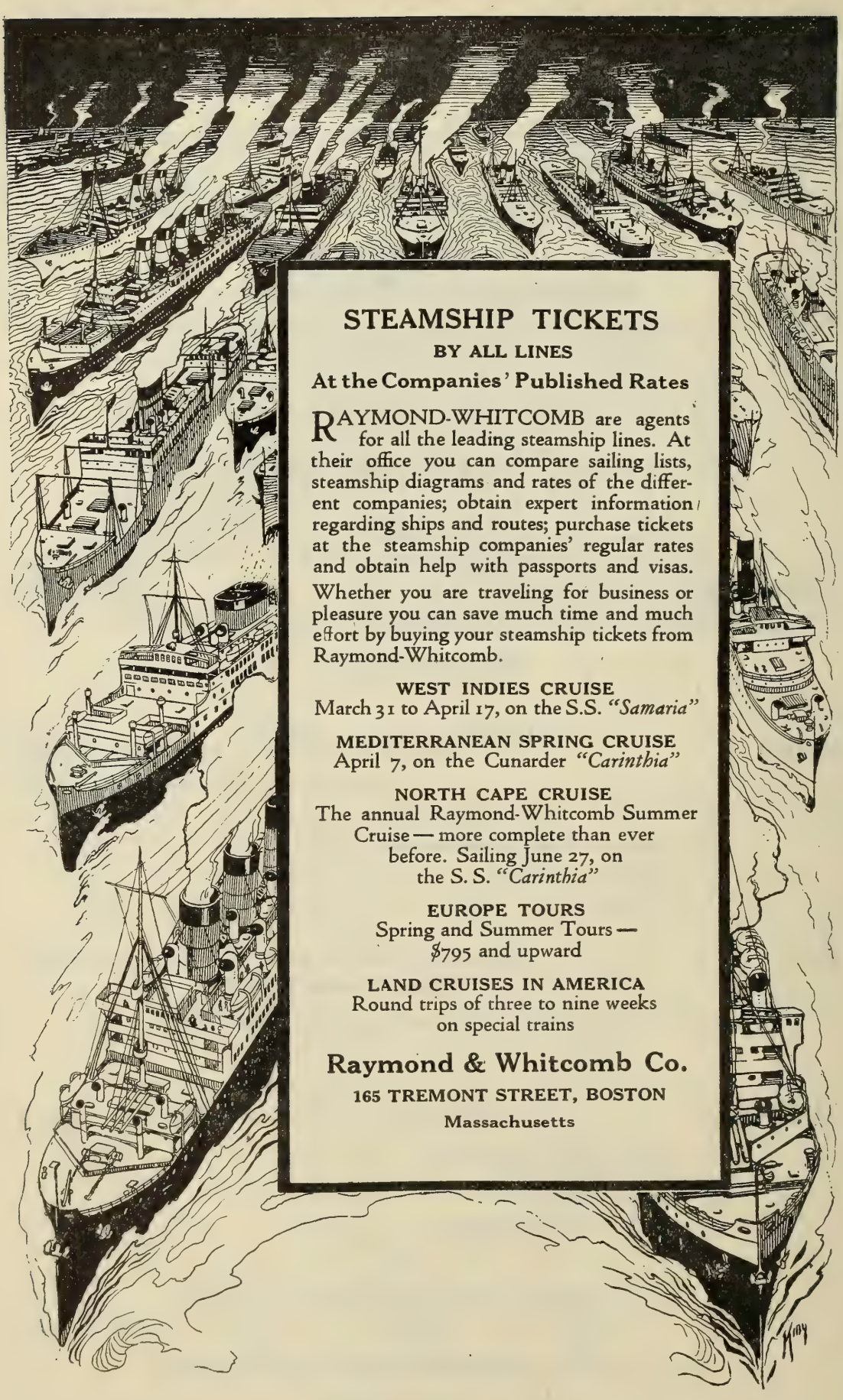

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This Sinfonia Concertante in three movements was composed in 1927. The first performance was at a concert of the Royal Philharmonic Society in London on January 5, 1928. York Bowen was the pianist; Ernest Ansermet conducted.

The first movement opens with an Introduction Maestoso, which goes into an Allegro spiritoso. Several themes are announced; as one for wood-wind instruments, another for strings. After their exposition, the section that follows may, according to the composer, "be looked upon as a recapitulation and development combined." As "M. M. S." wrote to the *Christian Science Monitor:* "The interest appears to be sustained by episodic rather than evolutionary means, and the Coda ends so tersely that it is like a thread bitten off." The brass is silent in the second movement, Andante commodo. "The atmosphere is devotional."

The Finale—Allegro molto—"is a brisk, rat-a-tat affair, full of jolly tunes and rhythms; it seems in line with Walton's earlier work, 'Portsmouth Point,' and makes a breezy effect. Here, as in the slow movement, there is a striking cadential passage just before the close.

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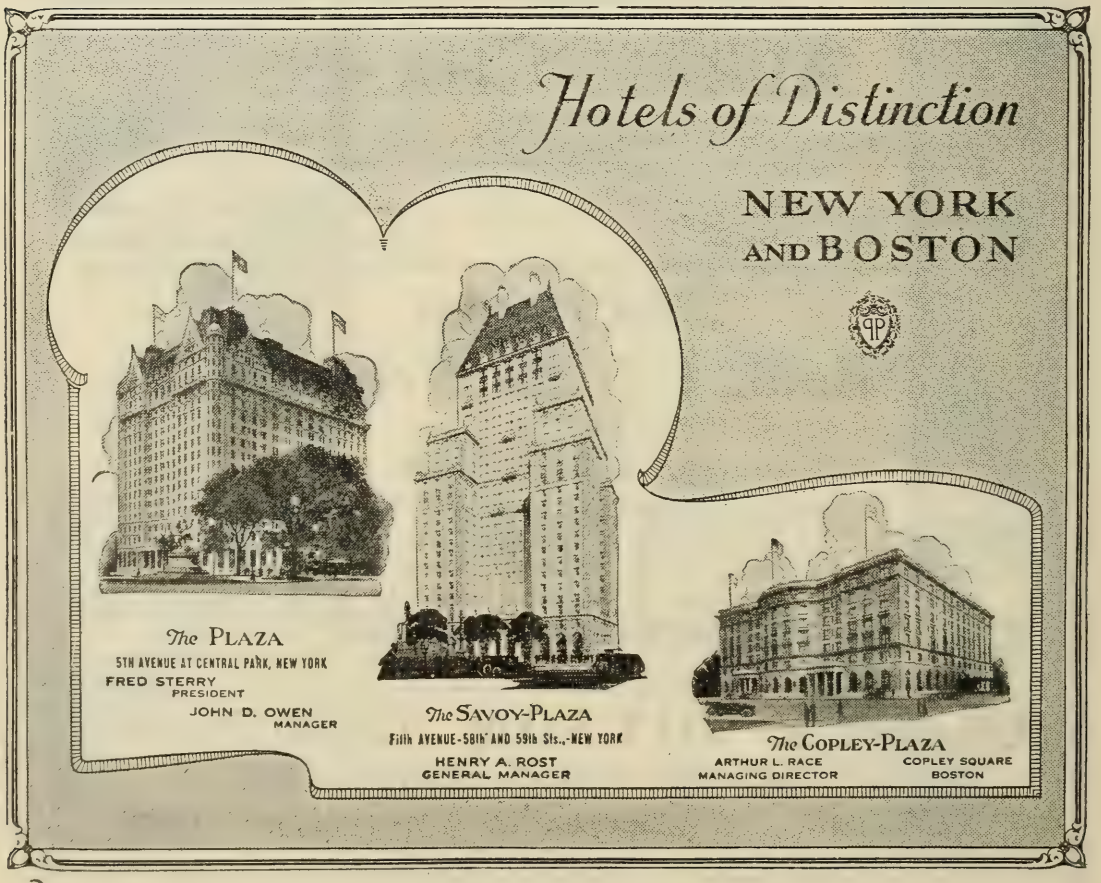
when the composer poises a most complicated discord so deftly that the excruciating crunch becomes a lovely queer twisted column of sound, a carved pillar that stands guardian to the door."

Walton's Overture "Portsmouth Point," suggested by Thomas Rowland's print published in 1814, was performed for the first time in the United States at a concert of the Boston Symphony Orchestra in Boston on November 19, 1926, Mr. Koussevitzky conductor. (The first performance was at a concert of the International Society for New Music, at Zurich, on June 22, 1926.)

The Programme Book of this Zurich Festival contained an article signed "W. T. W.": "Mr. Walton ended his studies at Christ's College, Oxford, and received his first musical instruction from Sir Hugh Percy Allen."* (He won a probationership at the age of ten in Christ Church Cathedral, Oxford; at sixteen became an undergraduate of Christ Church; passed first two examinations for Mus. Bac. at the ages of sixteen and seventeen; he also studied under

*Allen, born at Reading, December 23, 1869, was first assistant organist at Chichester Cathedral; later assistant music master at Wellington College; organ scholar at Christ's College, Oxford; organist, St. Asaph Cathedral, 1897–8; Ely Cathedral, 1898–1901; New College, Oxford, 1901–18; conductor, Bach Choir, London, 1901–20. He followed Sir Hubert Parry as director of the Royal College of Music, London, in 1918; in that year he was appointed to the Heather Chair of Music, in the University of Oxford.



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Edward Joseph Dent.) "After his fifteenth year, he was his own teacher. His chief works besides the 'Portsmouth Point' overture are a string quartet (Salzburg, 1923), a pianoforte quartet (Carnegie Prize). He has also composed a Toccata for violin and pianoforte, songs, and 'Façade,' a divertissement on poems by Edith Sitwell, recited through a megaphone behind a curtain."

We may add to this list: "Dr. Syntax: a pedagogic overture for full orchestra" (1921); Pianoforte quartet (1918); "The Passionate Shepherd," for tenor and small orchestra (1920); songs, "The Winds" and "Tritons," composed in 1920–2.

The String quartet was played by the McCullogh Quartet at Salzburg on August 4, 1923.

"Façade" was produced at the Chenil Galleries, London, on April 27, 1926. The audience was warned that it might regard "Façade" as an entertainment and that it need not repress any impulse to laugh if it felt one. The megaphone was placed in "the mouth of a big face painted half in white, half in pink, on the curtain. The orchestra, behind this curtain, consisted of piccolo, flute, clarinet, bass clarinet, saxophone, trumpet, violoncello, and percussion." The words were poems by Edith Sitwell. Oshert Sitwell recited them through the megaphone.

Ernest Newman wrote of "Façade": "How much I enjoyed the fun may be estimated from the fact that I—a critic—actually not only stayed to the end, but added my voice and my umbrella to the clamor for encores of the best 'items' long after the official proceedings were finished. . . . Here and there Mr. Walton could be seen diving into that sequestered and now stagnant pool and coming up with bits of Stravinsky sticking in his honest English hair; indeed, now and then

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the music was so like Stravinsky that it might have been written by Eric Fogg.

"But when the true-born Briton settled down to the true-born Briton's historic rôle of guying things that have a natural touch of absurdity about them, he was, as the modern stylist would say, priceless. Here is obviously a humorous musical talent of the first order; nothing so good in the mock-serious line of music has been heard for a long time as the 'Valse,' the 'Polka,' the 'Jodelling Song' and 'I do like to be beside the seaside'; and the deft workmanship, especially in the orchestration, made the heart of the listening musician glad.

"The curious thing was the happiness of the correspondence between all the factors of the affair. The music, the words, the megaphone, and the piquant phrasing of the lines by the reciter were as much bone of each other's bone and flesh of each other's flesh as the words and the music are of each other in 'Tristan' or 'Pelléas.' At its best, 'Façade' was the jolliest entertainment of the season. . . . And Mr. Walton ought to seek out a librettist after his own heart and give us a little musical comedy in the jazz style."

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Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living near Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911. Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet and hesitated to produce it, but Durand finally persuaded him; that Diaghilev's first unfavorable impression was due to his knowing the music only by the arrangement for piano. At the rehearsals there were violent scenes between Fokine and Diaghilev which led to the rupture which became "official" after that season of the Ballet Russe. It was not performed until 1912—June 8, according to the *Annales du Théâtre,* June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,† castanets, celesta,

*See Durant's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pages 15, 16).

†It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire.* Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour.*

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The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,* whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

*
* *

*John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fait mal!"—P. H.

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The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Symphony No. 6, B minor, "Pathetic," Op. 74

Peter Ilich Tchaikovsky

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Petrograd,* November 6, 1893)

The Sixth Symphony was performed for the first time at Petrograd October 28, 1893. The programme included an overture to an unfinished opera by Laroche, Tchaikovsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tchaikovsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

* * *

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not

*In 1924 the Soviet Government of Russia informed the head of its postal department that the name Petrograd had been changed to Leningrad.

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like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "Pathetic"!' and he wrote in my presence the title that will forever remain."

On October 30 Tchaikovsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidov, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1 Tchaikovsky was in perfect health. He dined with an old friend and went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamov objected to all talk about ghosts and anything that reminded one of death. Tchaikovsky laughed at Warlamov's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tchaikovsky's death that he took poison or sought deliberately the cholera. When Mr. Alexander Siloti, a pupil of Tchaikovsky, first visited Boston, in 1898, he did not hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. From the circumstantial account given by Modest it is plain to see that Tchaikovsky's death was due to natural causes. Peter awoke November 2 after a restless night,

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but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub–as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mme. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the communion, and he spoke words that the dying man could no longer understand. "Peter Ilich suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

* * *

What was the programme in Tchaikovsky's mind? Kashkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *'lamentation large et souffrance inconnue,'* and seems to set the seal of finalty on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.' . . ."

* * *

Each hearer has his own thought when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years

with the transports and illusions of love, the remembrance of youth and all that is in that word.

The second movement might bear as a motto the words of the Third Kalander in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: "This is indeed life. O sad that 'tis fleeting!" The trio is as the sound of the clock that in Poe's wild tale of the Masque of the Red Death compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation." In this trio Death beats the drum. With Tchaikovsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments.* The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever. For this, some, who do not like Tchaikovsky, call him a barbarian, a savage. They are like Danfodio, who attempted to abolish the music of the drum in Africa. But, even in that venerable and mysterious land, the drum is not necessarily a monotonous instrument. Winwood Reade, who at first was disturbed by this music through the night watches, wrote before he left Africa: "For the drum has its language: with short, lively sounds it summons to the dance, it thunders for the alarm of fire or war, loudly and

*Note the effect of the constant drum-beats in O'Neill's "The Emperor Jones."

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quickly with no intervals between the beats; it rattles for the marriage; it tolls for the death, and now it says in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come.'" Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious and learned. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another in a wood are of a totally different order of sound from the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments. Now Tchaikovsky's drum has "the innuendo of design"; I am not sure but he worshipped it with fetishistic honors; and surely the Tchaikovsky of the Pathetic Symphony cries out with the North American brave: "Do you *understand* what my drum says?"

Compare Walt Whitman's poem in "Drum Taps" (New York, 1865).

1.

Beat! beat! drums!—Blow! bugles! blow!
Through the windows—through doors—burst like a force of ruthless men,
Into the solemn church, and scatter the congregation;
Into the school where the scholar is studying:
Leave not the bridegroom quiet—no happiness must he have now with his bride:
Nor the peaceful farmer any peace, plowing his field or gathering his grain;
So fierce you whirr and pound, you drums—so shrill you bugles blow.

2.

Beat! beat! drums!—Blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses?
No sleepers must sleep in those beds;
No bargainers' bargains by day—no brokers or speculators—Would they continue?
Would the talkers be talking? Would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.

3.

Beat! beat! drums!—Blow! bugles! blow!
Make no parley—stop for no expostulation;
Mind not the timid—mind not the weeper or prayer;
Mind not the old man beseeching the young man;
Let not the child's voice be heard, nor the mother's entreaties;
Make even the trestles to shake the dead, where they lie awaiting the hearses,
So strong you thump, O terrible drums—so loud you bugles blow.

The third movement—the march-scherzo—is the excuse, the pretext, for the final lamentation. The man triumphs, he knows all that there is in earthly fame. As Victor Hugo said, success is hideous. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing in Roman streets, at Tasso with the laurel wreath, at coronation of King or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

This battle-drunk, delirious movement must perforce precede the mighty wail.

"The glories of our blood and state
Are shadows, not substantial things;
There is no armour against fate;
Death lays his icy hands on kings."

Vernon Blackburn compared this threnody to Shelley's "Adonais": "The precise emotions, down to a certain and extreme point, which inspired Shelley in his wonderful expression of grief and despair, also inspired the greatest of modern musicians since Wagner in his Swan Song,—his last musical utterance on earth. The first movement is the exact counterpart of those lines:—

'He will awake no more, oh, nevermore!—
Within the twilight chamber spreads apace
The shadow of white death.'

"As the musician strays into the darkness and into the miserable oblivion of death . . . Tchaikovsky reaches the full despair of those other lines:—

'We decay
Like corpses in a charnel; fear and grief
Convulse us and consume us day by day,
And cold hopes swarm like worms within our living clay.'

"With that mysterious and desperate hopelessness the Russian comes to an end of his faith and anticipation. . . . For as 'time,' writes Shelley, 'like a many-colored dome of glass, stains the white radiance of eternity,' even so Tchaikovsky in this symphony has stained eternity's radiance: he has captured the years and bound them into a momentary emotional pang."

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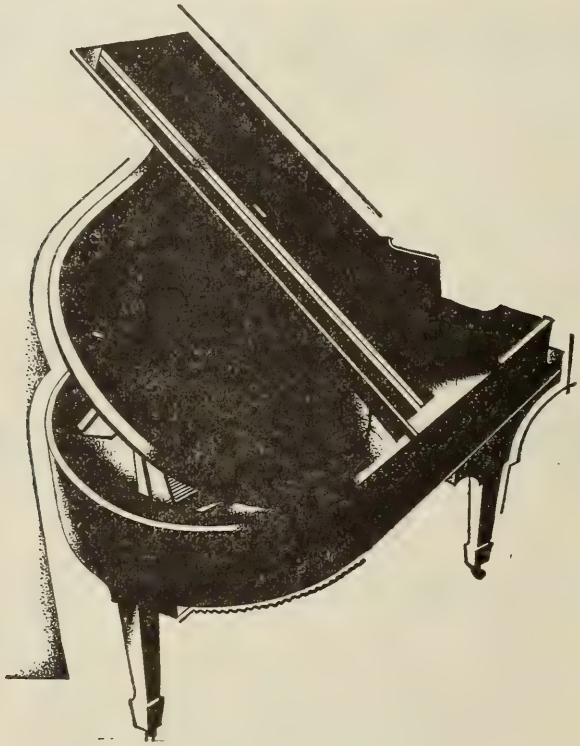

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THURSDAY EVENING, MARCH 29

AT 8.00

PROGRAMME

Gluck . . . . . Ballet Suite No. 2 (Arranged by Mottl)

a. March (from "Alceste"); Minuet (from "Iphigenia in Aulis").
b. Grazioso (from "Paris and Helen").
c. Slave Dance (from "Iphigenia in Aulis").

Piston . . . . . Symphonic Piece

Mozart . . Violin Concerto in D major, No. 4, Koechel No. 218

I. Allegro.
II. Andante cantabile.
III. Rondo: Andante grazioso; Allegro ma non troppo.

Schumann . . . . Symphony No. 4 in D minor, Op. 120

I. Andante; Allegro.
II. Romanza.
III. Scherzo.
IV. Largo; Finale.

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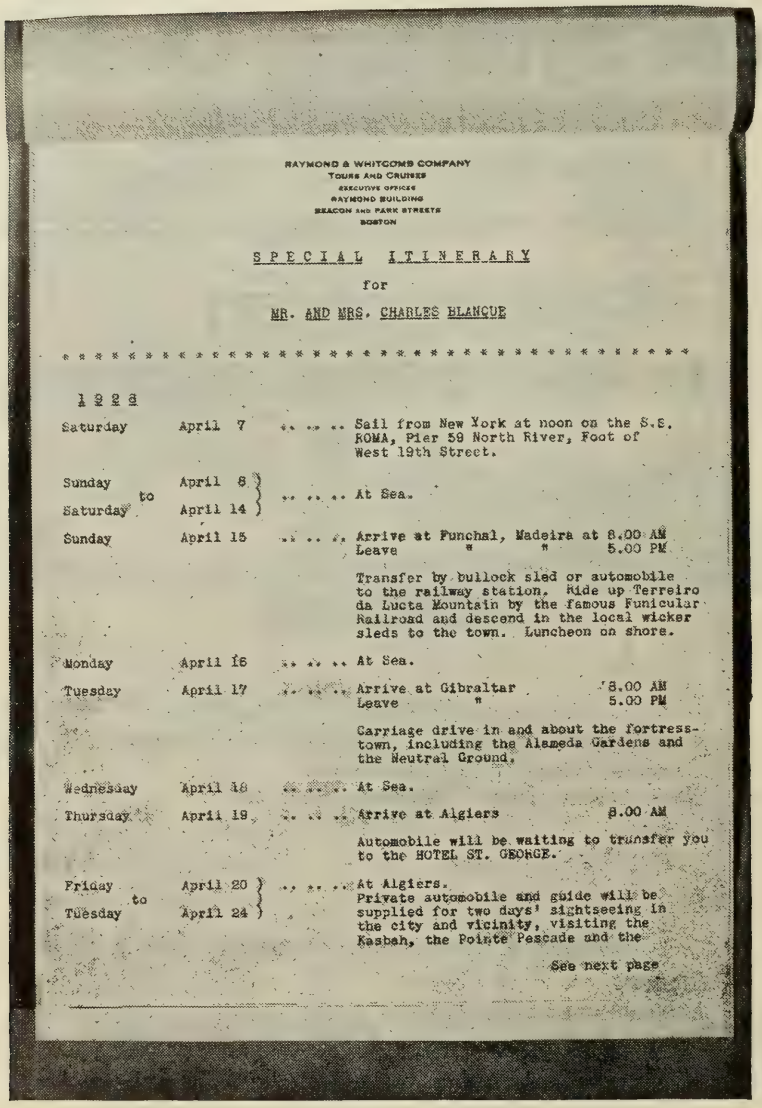

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(Gluck, born at Weidenwang, near Berching, in Upper Palatinate, on July 2, 1714; died at Vienna, November 15, 1787. Mottl, born at Unter-St. Breit, near Vienna, on August 24, 1856; died at Munich, July 2, 1911.)

This Suite is derived from the operas "Alceste," "Iphigénie en Aulide," and "Paride ed Elena."

I. March ("Alceste"); Minuet (Iphigénie en Aulide"). "Alceste," opera in three acts, libretto by Raniero di Calzabigi, after the tragedy of Euripides, was produced at Vienna on December 16 (according to some the 26th), 1767. The part of Alceste was taken by Antonia Bernasconi; that of Admetus by Tibaldi. The "Sacrifice" March undoubtedly influenced Mozart in writing his March of the Priests in "The Magic Flute," and Gluck's influence is also shown in Mozart's "Idomeneo." It was for "Alceste" that Gluck wrote the famous preface expounding his ideas about the character of opera.* The opera was revived at the Opéra-Comique, Paris, May 30, 1904 (Félia Litvinne, Alceste).

"Iphigénie en Aulide," a tragedy-opera in three acts, libretto by Bailli du Rollet (after Racine's tragedy), was produced at the Opéra, Paris, on April 19, 1774. Iphigénie, Sophie Arnould. The leading ballet dancers were the Dlles: Guimard, Allard, Heinel, Peslin; the Sieurs, Vestris, Gardel. There were revivals in 1800,

*Yet Gluck allowed "Alceste" to be spoiled by his concessions to Parisian taste, when he allowed the introduction of Hercules at the end, when the opera was performed in French at the Opéra, Paris, April 23, 1776.

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1806, 1816, 1824. The opera was revived in Paris at the Opéra Comique, December 18, 1907. Iphigénie, Lucienne Bréval; chief dancer, Régina Badet. There were six performances, seven in 1909.

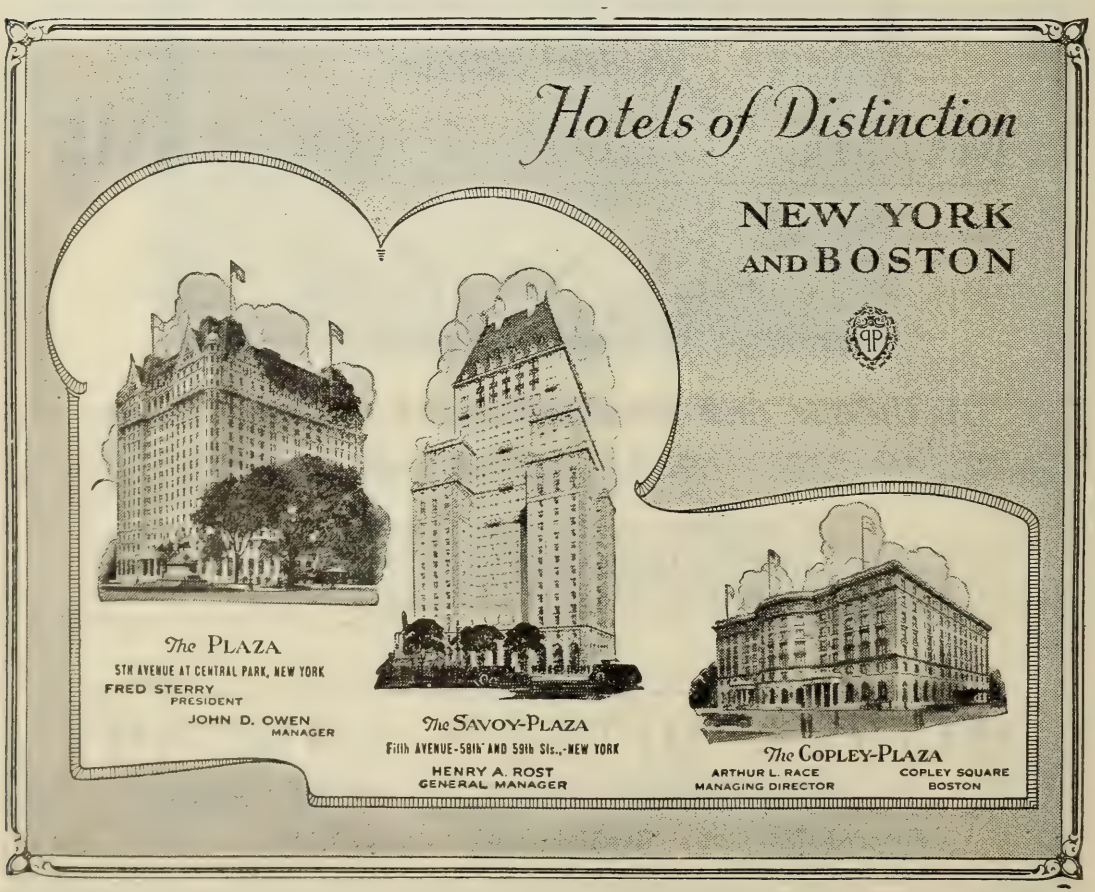
II. Grazioso ("Paride ed Elena"). The opera "Paris and Helen," libretto by Calzabigi, was produced at Vienna on November 3, 1769. The characters are Elena; Paride; Amore disguised as Erasto, a Spartan; Pallade, the goddess; and a Trojan. Helen is not here the later heroine of Troy. The opera is concerned only with the wooing of her by Paris and her final surrender. Gluck in his dedication to the Duke of Braganza defended his operatic theories

III. Slavic Dance ("Iphigénie en Aulide").

* * *

The minuet was a dance in Poitou, France. It was called *menuet* on account of the small steps—*pas menus*. The dance, it is said, was derived from the courante. It quickly made its way to court. Louis XIV. danced it to music composed for him by Lully; for the minuet, originally a gay and lively dance, soon lost its vivacity when exported, and became a stately dance of the aristocracy. The Grande Encyclopédie described its characteristic as "a noble and elegant simplicity; its movement is moderate rather than rapid; and one may say that it is the least gay of all such dances." Louis XV. was passionately devoted to the minuet, but his predecessor, the Grand Monarch, is said to have excelled all others.

The court minuet was a dance for two, a man and a woman. The



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tempo was moderate, and at balls this dance was followed by a gavotte. Those proficient in other dances were obliged to spend three months learning the most graceful and ceremonious of all postures and dancing steps.

SYMPHONIC PIECE . . . . . WALTER PISTON

(Born at Boston on January 20, 1894; living at Belmont, Mass.)

This symphonic piece, which is in one movement and has no programme, was written in the summer of 1927. For the following notes we are indebted to the composer.

"In the first and quiet section the theme is announced by the English horn. The development of the accompanying figure and of the theme leads to an Allegro vigorously rhythmed, a three-part form in which the middle theme is another aspect of the main theme of the Allegro. There is a return to the quiet section, now shortened. The Coda, not a long one, is based on the first theme of the Allegro. The score calls for three flutes (one interchangeable with piccolo), two oboes, English horn, three clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, bass drum, snare drum, tambour, tambourine, triangle, celesta, harp, pianoforte, and the usual strings."

Mr. Piston studied the violin with Messrs. Fiumara, Theodorowicz, and Winternitz in Boston; the pianoforte with Harris Shaw. He studied theory and composition chiefly at Harvard University; also with Nadia Boulanger in Paris. At Harvard University he was the conductor of the Pierian Sodality for several seasons.

These chamber works by him have been performed:

(1) Pianoforte sonata: Paris, Concert of the S. M. I., on May 5, 1926, Marcel Ciampi, pianist. (Pieces by Virgil Thompson, G. H. Elwell, Aaron Copland, G. Antheil, and Theodore Chanler were also on the programme.)

(2) Three Pieces for flute, clarinet, and bassoon.

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Paris, Société Nationale, May 8, 1926 (Messrs. Blanquart, Coste, and Dhérin).

Boston, Flute Players Club, February 13, 1927 (Messrs. Laurent, Hamelin, and Laus).

Philadelphia, Chamber Music Association of Philadelphia, 1928.

CONCERTO IN D MAJOR, NO. 4, FOR VIOLIN (K. 218)

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

Mozart composed five violin concertos at Salzburg in 1775; B-flat major (K. 207), April; D major (K. 211), June; G major (K. 216), September; D major (K. 218), October; A major (K. 219), December. The title of the autograph manuscript runs as follows: "Concerto per il Violino del Sgr. Cavaliere Amadeo Wolfgango Mozart nel Octobre 1775 à Salisburgo." The accompaniment of the five concertos is scored for the same instruments, two oboes, two horns, strings, but two flutes are introduced in the Adagio of Concerto in G major. In 1776 Mozart wrote a sixth concerto—E-flat major—or at least portions of it—with an accompaniment scored for flute, two oboes, two bassoons, two horns, and strings. A seventh was discovered by Dr. Kopfermann in 1907, but there is some doubt about its genuineness. Concerning the authenticity of the Concerto in D major (K. 271*a*), said to have been written by Mozart at

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Salzburg in July, 1777, see "W. A. Mozart: 1756–1777" by T. de Wyzewa and G. de Saint-Foix, Vol. II, pp. 375–376 (Paris, 1912).

These concertos were undoubtedly written for Mozart's own use. As a child, he played the violin as well as the forerunners of the pianoforte, and on his tour in 1763 he played the violin in public. His first published composition was a sonata in C major for pianoforte and violin (K. 6). The one in C major in its primitive form was for the clavecin alone. This and one in D major were dedicated to the Princess Victoire of France.

The characteristics of the series of Salzburg concertos are the same. The concertos are in three movements, Allegro, Andante or Adagio, and Rondo. The first movement is the one most developed, although it might be considered as in aria form rather than the form befitting the first movement of a symphony. There is the customary alternation between tutti and solo passages. The structure is more compact than that of the Aria and has more life. The "passage" measures grow out of the themes, play about them, or are closely related to them. The second movement requires the expressive playing of sustained melody and is of a cheerful character. The Finale, in rondo form, is in joyful mood.

I. Allegro, D major, 4-4. The chief theme is proclaimed in octaves by the full orchestra; the second theme, D major, is given to the strings. The solo violin enters with the chief theme, which is in two sections; it plays the second theme, now in A major. There is much passage work for the violin in the development section. The recapitulation section begins with the second theme.

II. Andante cantabile, A major, 3-4. The first theme is given out by the orchestra. The solo violin shares it a little later, and introduces the second theme in E major.

III. Rondo, Andantino grazioso, D major, 2-4. The solo violin announces the first theme. De Wyzewa and Saint-Foix believe that this little aria was inspired by the famous varied Andante in Haydn's "Imperial" Symphony (1774). Allegro ma non troppo, 6-8. There is a new idea in A major for the solo violin. The

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Andantino material returns; is followed again by that of the Allegro. There are other changes in tempo, and a new subject in G major for the solo instrument. At the end the subject first heard in the Allegro ma non troppo is presented.

The first performance of this concerto in Boston was by Camilla Urso at a concert of the Harvard Musical Association on February 26, 1874. The concerto has been played in Boston at concerts of the Boston Symphony Orchestra by Sylvain Noack (April 20, 1912) and Fritz Kreisler (November 29, 1913).

In 1775 Mozart worked diligently to perfect himself as a violinist. This was to please his father. One of Mozart's duties at the Salzburg Court was to play the violin, which he disliked to do. His father wrote to him that if he would do himself justice and play with "boldness, spirit, and fire" he would be the first violinist in Europe. In 1777 the father reproached him for neglecting the instrument. In Vienna Wolfgang preferred to play the viola in string quartets.

Symphony in D minor, No. 4. Op. 120 . . . Robert Schumann

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856)

This symphony was composed in 1841, immediately after the Symphony in B-flat major, No. 1. According to the composer's notes it was "sketched at Leipsic in June, 1841, newly orchestrated at Düsseldorf in 1851. The first performance of the original version at Gewandhaus, Leipsic, under David's direction. December 6, 1841." Clara Schumann wrote in her diary on May 31 of that year: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." A few days later she wrote:

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"Robert composes steadily; he has already completed three movements, and I hope the symphony will be ready by his birthday."

Their first child, Marie, was born on September 1, 1841. On the thirteenth of the month, his wife's birthday, Marie was baptized and the mother received from her husband the D minor symphony; "which I have quietly finished," he said.

The symphony was performed for the first time at a concert given by Clara Schumann in the Gewandhaus, Leipsic, December 6, 1841. Ferdinand David conducted. The programme included Schumann's "Overture, Scherzo, and Finale," described as "new"; the Symphony in D minor, then entitled the "Second,"—the programme announced it: "Zweite Symphonie von Rob. Schumann (Andante, Allegro di Molto, Romanze, Scherzo, Finale) (D moll, Manuskript)"; piano pieces by Bach, Bennett, Chopin, Mendelssohn, and Liszt ("Fantasia on Themes of 'Lucia' "); an aria from "Don Giovanni," sung by one Schmidt; Schumann's "Two Grenadiers," sung by Pögner; a Rhine wine song by Liszt for male chorus (sung by students); and a duet, "Hexameron," for two pianos by Liszt, which was played by Clara Schumann and the composer. The *Allgemeine Musikalische Zeitung* found that in the orchestral works there was no calmness, no clearness in the elaboration of the musical thoughts; and it reproached Schumann for his "carelessness."

The "Hexameron" was the feature of the concert, as far as the audience was concerned. Clara wrote: "It made a furore, and we were obliged to repeat a part of it. I was not contented: indeed, I was very unhappy that night and the next day, because Robert was not satisfied with my playing, and I also was vexed because Robert's symphony was not especially well performed. Then there were many little accidents that evening,—the carriage, forgotten music, a rickety piano stool, uneasiness in the presence of Liszt, etc." There was an audience of nine hundred.

Schumann was not satisfied with the symphony, and he did not publish it. In December, 1851, he revised the mansucript. During the years between 1841 and 1853 Schumann had composed and pub-

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lished the Symphony in C (No. 2) and the Symphony in E-flat (No. 3); the one in D minor was published therefore as No. 4. In its first form, the one in D minor was entitled "Symphonistische Phantasie."

The symphony in the revised and present form was played for the first time at the seventh concert of the Allgemeine Musikverein at Düsseldorf on March 3, 1853, in Geisler Hall. Schumann conducted from manuscript. The programme was as follows: Kyrie and Gloria for chorus and orchestra from a Mass by Schumann; Beethoven's Concerto in G major for piano (Clara Schumann, pianist); songs,—Mozart's "Veilchen," Schubert's "Forelle," and Mendelssohn's "Reiselied," sung by Miss Sophia Schloss; Symphony (D minor) for orchestra by Schumann "[Introduction, Allegro, Romanze, Scherzo und Finale in einem Satz]"; and, for the second part, "Vom Pagen und der Königstochter," Ballade by Geibel, with music for solo voices, chorus and orchestra, by Schumann. Miss Hartmann, Miss Schloss, and amateurs sang the solo passages in the Ballade. At this concert the selections from the Mass were performed for the first time.

The concert-master, Ruppert Becker, made these entries in his diary concerning the rehearsals and the first performance of this symphony in Düsseldorf:—

"Tuesday, evening of March 1. Rehearsal for 7th Concert. Symphony by Schumann for the first time; a somewhat short but thoroughly fresh and vital piece of music. Wednesday, 2. 9 o'clock in the morning, 2 rehearsal for concert. Thursday, 3. 7th concert: Program.

"Of Schumann compositions these were new: symphony D minor, which he had already composed 12 years ago, but had left lying till now. 2 excerpts from a Mass: both full of the most wonderful harmonies, only possible with Schumann. I liked the symphony especially on account of its swing."

The symphony was dedicated to Joseph Joachim. On the title-page of the manuscript was this inscription: "When the first tones of this symphony were awakened, Joseph Joachim was still a little

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fellow; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private. Düsseldorf, December 23, 1853. Robert Schumann."

The parts were published in November, 1853. The score was published the next month.

The symphony was performed in Boston for the first time at a Philharmonic concert, led by Carl Zerrahn February 7, 1857. The programme was as follows:—

Part I—1. Symphony in D minor, No. 4, Schumann (first time in Boston): 2. Grand Fantasia for Violin, Ernst, Mr. Eduard Mollenhauer*; 3. Second Part from "Hymn of Praise," Mendelssohn (by request). Part II—4. Grand Overture to Goethe's "Faust," Wagner (by request); 5. La Sylphide: Grand Fantasia, Mollenhauer, Mr. Eduard Mollenhauer; 6. Terzetto from "Attila" (with solos for clarinet, English horn, and bassoon), Verdi, Messrs. Schultz, de Pibas, Hunstock; 7. Overture, "Semiramis," Rossini.

John S. Dwight found many beauties in the new symphony; but he also said—and the year was 1857—that the orchestration of Wagner's "Faust" overture was "masterly"; "clearer and more euphonious, it seemed to us, than much of Schumann's."

It was stated for many years that the only changes made by Schumann in this symphony were in the matter of instrumentation, especially in the wood-wind.† Some time after the death of Schumann the first manuscript passed into the possession of Johannes Brahms, who finally allowed the score to be published, edited by Franz Wüllner. It was then found that the composer had made important alterations in thematic development. He had cut out elaborate contrapuntal work to gain a broader, simpler, more rhythmically effective treatment, especially in the last movement. He had introduced the opening theme of the first movement "as a completion of the melody begun by the three exclamatory chords which make the fundamental rhythm at the beginning of the last movement." And, on the other hand, some thought the instrumentation of the first version occasionally preferable on account of clearness to that of the second. This original version was performed at a Symphony concert in Boston, March 12, 1892. It was performed by the Philharmonic Society of New York, February 13, 1892. Wüllner brought out the Symphony at Cologne, October 22, 1889.‡ It was played later at Frankfort-on-the-Main under C. Müller, and on October 27, 1906, at Krefeld, at a Festival in memory of Schumann, Müller-Reuter conductor.

* * *

*Eduard Mollenhauer, born at Erfurt in 1827, studied the violin with Ernst and Spohr. He landed in New York in 1853 as a member of Jullien's famous orchestra. He composed an opera, "The Corsican Bride" (New York, 1861), operettas, string quartets, violin pieces, songs, etc. He played as a soloist at Keith's Theatre in Boston in the season of 1905–06.

†Schumann wrote from Düsseldorf (May 3, 1853) to Verhulst in Rotterdam that the "old symphony" was performed almost against his will. "But the members of the committee, who heard it lately, urged me so hard that I could not resist them. I have thoroughly re-instrumentated the symphony, and truly in a better and more effective way than it was scored at first."

‡The general interest aroused by this hearing suggested the publication of the score. It should be said, however, that something of the value and interest of this edition was discounted by the fact that it was not altogether faithful to the original score; for in places the editor—or editors—availed themselves of the version of 1851 where they thought that the effect would be improved."—Mr. Felix Borowski in the programme books of the Chicago Symphony Orchestra.

It was Schumann's wish that the symphony should be played without pauses between the movements. Mendelssohn expressed the same wish for the performance of his "Scotch" symphony, which was produced nearly four months after the first performance of this Symphony in D minor.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, kettledrums, and strings.

The first movement begins with an introduction, Ziemlich langsam (Un poco lento), D minor, 3-4. The first motive is used later in the "Romanze." The orchestra gives out an A which serves as background for this motive in sixths in the second violins, violas, and bassoons. This figure is worked up contrapuntally. A dominant organ-point appears in the basses, over which the first violins play an ascending figure; the time changes from 3-4 to 2-4.

The main body of this movement, Lebhaft (Vivace), in D minor, 2-4, begins forte with the development of the violin figure just mentioned. This theme prevails, so that in the first section there is no true second theme. The characteristic trombone figure reminds one of a passage in Schumann's Piano Quartet in E-flat, Op. 47. There is a heroic figure in the wood-wind instruments. After the repetition comes a long free fantasia. The true second theme, sung in F major by first violins, appears. The development is now perfectly free. There is no third part.

The Romanze, Ziemlich langsam (Un poco lento), in D minor—or, rather, A minor plagal—opens with a mournful melody said to be familiar in Provence. Schumann intended originally to accompany the song of oboe and first violoncellos with a guitar. This theme is followed by the dreamy motive of the Introduction. Then the first phrases of the Romanze are sung again by oboe and violoncellos, and there is a second return of the contrapuntal work—now in D major—with embroidery by a solo violin. The chief theme brings the movement to a close on the chord of A major.

The Scherzo, Lebhaft (Vivace), in D minor, 3-4, presents the development of a rising and falling scale-passage of a few notes. The trio, in B-flat major, is of a peculiar and beautiful rhythmic char-

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acter. The first beat of the phrase falls constantly on a rest in all the parts. The melody is almost always in the wood-wind, and the first violins are used in embroidery. The Scherzo is repeated after the trio, which returns once more as a sort of coda.

The Finale begins with a short introduction, Langsam (Lento), in B-flat major, and it modulates to D minor, 4-4. The chief theme of the first movement is worked up against a counter-figure in the trombones to a climax. The main body of the movement, Lebhaft (Vivace), in D major, 4-4, begins with the brilliant first theme, which has the character of a march, and it is not unlike the theme of the first movement with its two members transposed. The figure of the trombones in the introduction enters. The cantabile second theme begins in B minor, but it constantly modulates in the development. The free fantasia begins in B minor, with a G (strings, bassoons, trombones), which is answered by a curious ejaculation by the whole orchestra. There is an elaborate contrapuntal working-out of one of the figures in the first theme. The third part of the movement begins irregularly with the return of the second theme in F-sharp minor. The second theme enters in the tonic. The coda begins in the manner of the free fantasia, but in E minor; but the ejaculations are now followed by the exposition and development of a passionate fourth theme. There is a free closing passage, Schneller (Più moto), in D major, 2-2.

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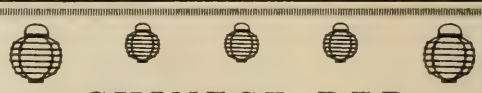

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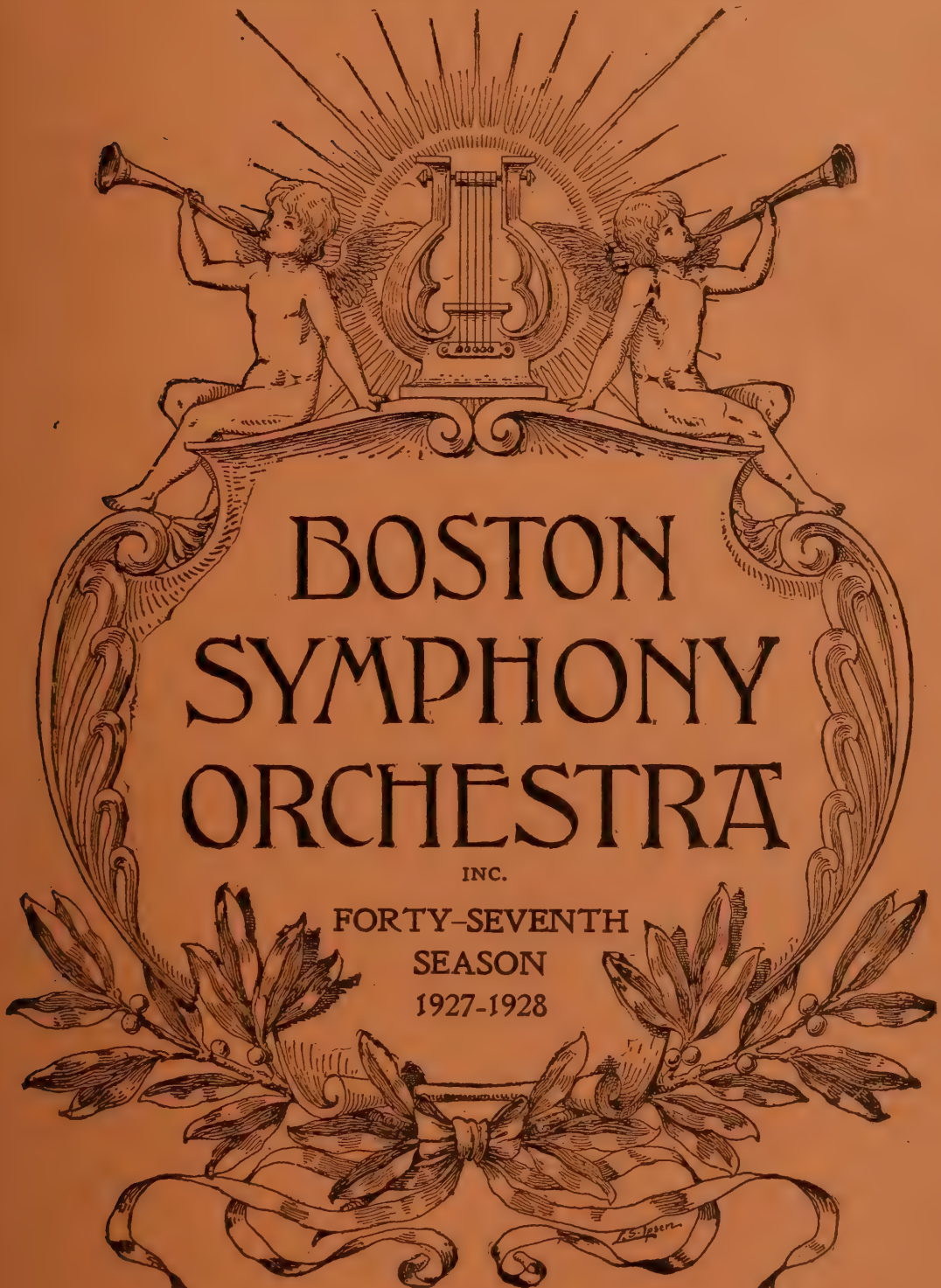

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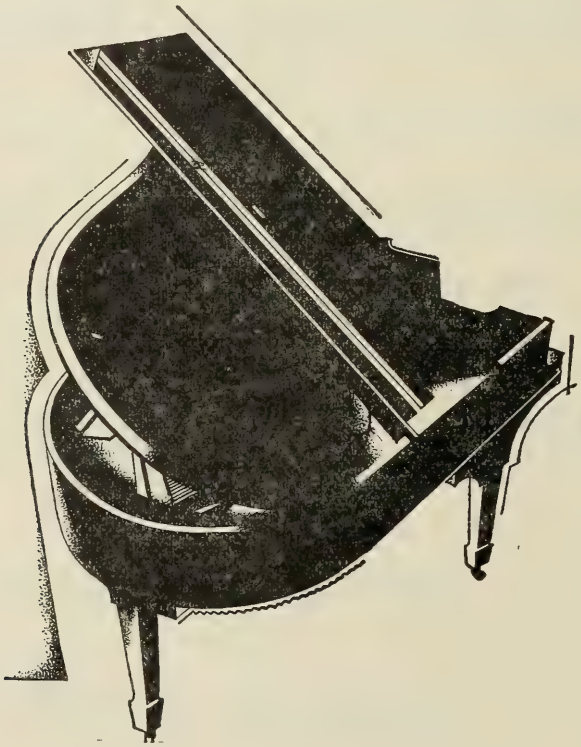

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Vondrak, A.
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Frankel, I.
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Kelley, A.
Demetrides, L.

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Bladet, G.
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Arcieri, E.
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Sidow, P.
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Hill . . . . . Symphony in B-flat, Op. 34

I. Allegro moderato, ma risoluto.
II. Moderato maestoso.
III. Allegro brioso.

Stravinsky . . . . Suite from "L'Oiseau de Feu" ("The Fire Bird"), A Danced Legend

I. Introduction; Katscheï's Enchanted Garden and Dance of the Fire-Bird.
II. Supplication of the Fire-Bird.
III. The Princesses play with the Golden Apples.
IV. Dance of the Princess.
V. Infernal Dance of all the Subjects of Katscheï.

Brahms . . . . . Symphony No. 1 in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

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(Born at Boston, Mass., on September 9, 1872; now living in Cambridge, Mass.)

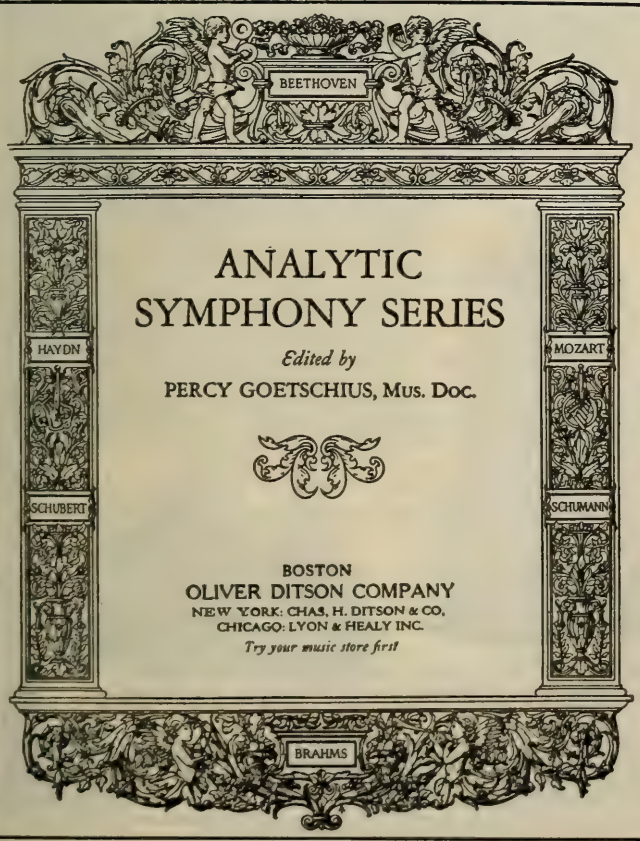
We are indebted to Mr. Hill for the following account of his symphony:

"This symphony was composed from June to November, 1927. It has no descriptive basis, hints at no dramatic conflict or spiritual crisis. It attempts merely to develop musical ideas.

"After three measures of introduction, the principal theme is announced by the horns. After the usual transition, the second theme, given mainly to strings, appears in the mediant major. The conclusion theme emphasizes the same tonality. The development is based upon the principal subject, and the conclusion theme up to the passage which leads to the restatement. The second theme is then given more orchestral emphasis. The coda is brief, and the end quiet.

"In the slow movement, a section in E-flat minor gives way to an episode in the relative major. After some development, the first section returns somewhat varied, and closes with an allusion to the central episode.

"The finale is virtually in rondo form. The first theme is rhythmical; the second, lyrical. Towards the close of the movement, the second theme is given to the brass, leading to a brief coda.



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"The score is dedicated to Sergei Koussevitzky."

* * *

These orchestral works by Mr. Hill have been performed at concerts of the Boston Symphony Orchestra in Boston:

1916. March 24, "The Parting of Lancelot and Guinevere," symphonic poem.

1919. March 28, "Stevensoniana," Suite No. 1.

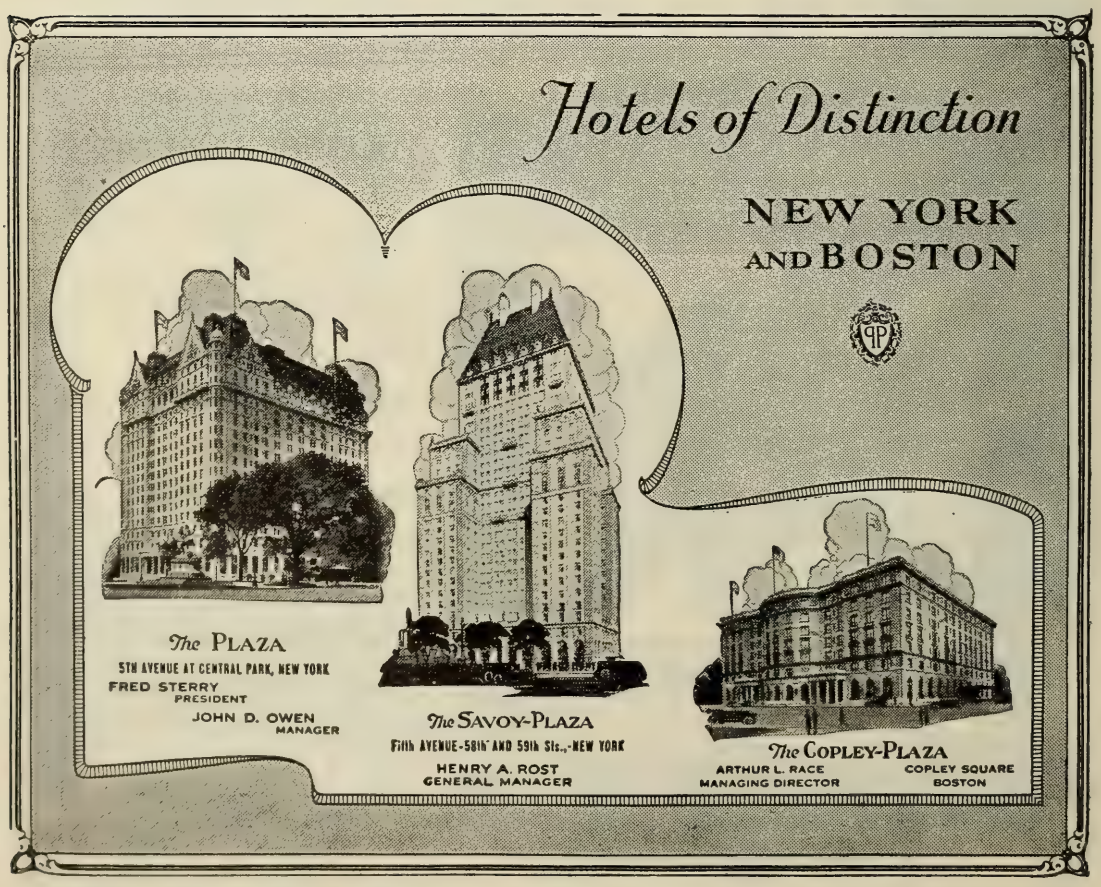
1920. October 29, "The Fall of the House of Usher," symphonic poem.

1922. February 24, Waltzes for orchestra.

1924. March 21, "Stevensoniana," Suite No. 2; December 19, Scherzo for two pianos (Messrs. Maier and Pattison) and orchestra.

1927. April 1, 1927, "Lilacs" (after Amy Lowell's poem).

1928. March 30, Symphony in B-flat.



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Suite derived from the Danced Story, "The Fire-Bird"

Igor Fedorovitch Stravinsky

(Born at Oranienbaum near Leningrad on June 5, 1882; now living)

In the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score was ready in May, 1910. The scenario was the work of Fokine.

The first performance of the "Oiseau de Feu" a "Conte dansé" in two scenes, was at the Paris Opéra on June 25, 1910. The Fire-Bird, Tamara Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Katscheï, Boulgakov. Gabriel Pierné conducted. The stage settings were by Golovine and Bakst. Balakirev had sketched an opera in which the Fire-Bird was the central figure, but nothing came of it. Katscheï (or Kotscheï) is the hero of Rimsky-Korsakov's opera "Katscheï the Immortal: an Autumn Legend," produced at the Private Opera, Moscow, in 1902. He also figures as "the man-skeleton" in Rimsky-Korsakov's "Mlada,"* a fairy opera-ballet (Leningrad, 1893) and, by implication, in Moussorgsky's symphonic poem, "A Night on Bald Mountain."†

Mr. Montagu-Nathan says in his sketch of Stravinsky—"Contemporary Russian Composers": "In identifying the literary basis of 'The Fire-Bird' with that of Korsakoff's 'Katscheï,' it should be pointed out that the latter work is but a *pastiche* of episodes derived from legendary lore, with the monster as a central figure. In Stravinsky's ballet, the ogre is an accessory character, so far as concerns the dramatic action, but his presence in the scheme is nevertheless vital to it."

Fokine's scenario may thus be described: After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes

*The third act "Night on the Mount Triglav," arranged for concert use, was played in Boston by the Boston Symphony Orchestra on December 23, 1921.

†This symphonic poem was produced in Boston by the Orchestral Club, Mr. Longy conductor, on January 4, 1905.

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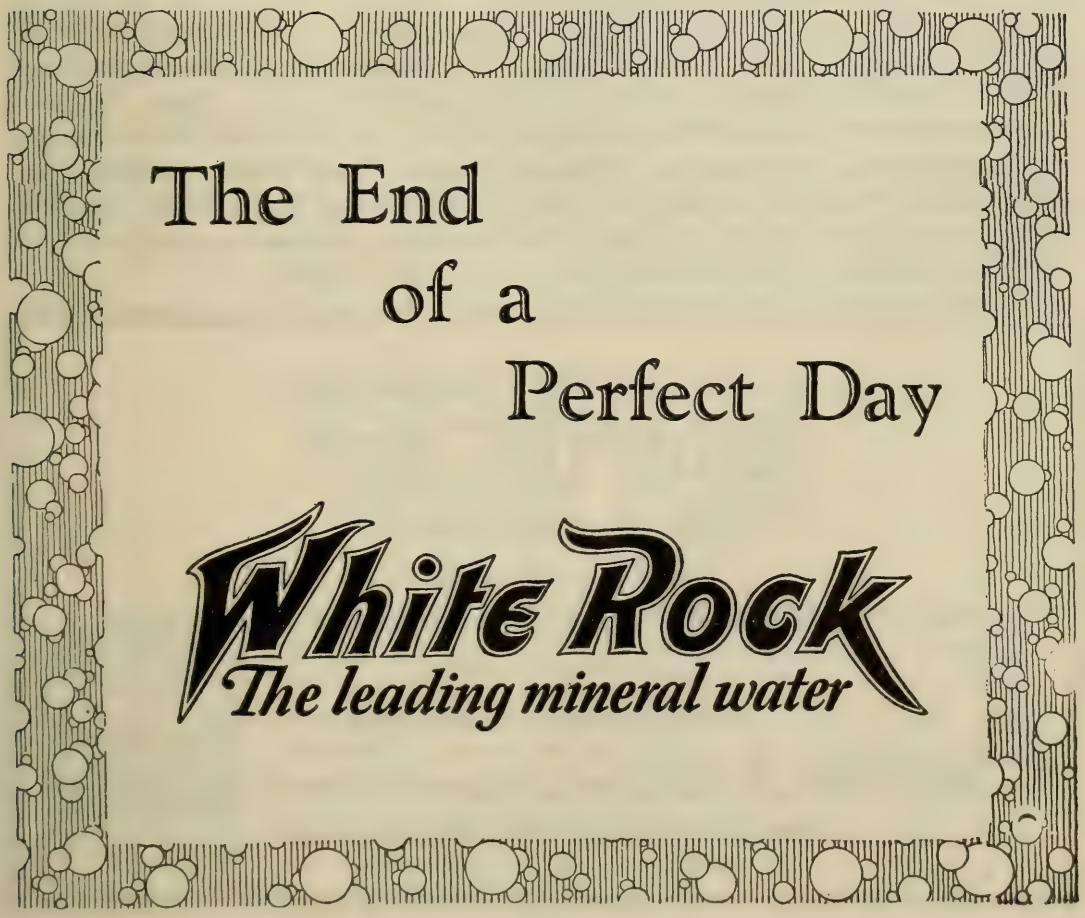
to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Katscheï, who turns decoyed travellers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Katscheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Katscheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Katscheï and his retinue to dance until they drop exhausted. The secret of Katscheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Katscheï and his crew sway with it. At last the egg is dashed to the ground; Katscheï dies; his palace vanishes; the petrified knights come to life; and Ivan, amid great rejoicing, receives the hand of the most beautiful princess.

According to Ralston in his "Russian Folk-Tales," the Fire-Bird is known in its native haunts as the *Zhar-Ptitsa*. Its name, he says, indicates its close connection with flame or light. *Zhar* means "'glowing heart,' as of a furnace"; and *Zhar-Ptitsa* means, literally,



"the Glow-Bird." "Its appearance corresponds with its designation. Its feathers blaze with golden or silvery sheen, its eyes shine like crystal, it dwells in a golden cage. In the depth of the night it flies into a garden and lights it up as brilliantly as could a thousand burning fires. A single feather from its tail illuminates a dark room. It feeds upon golden apples, which have the power of bestowing youth and beauty—or, according to a Croatian version, on magic grasses."

Katscheï is one of the many incarnations of the dark spirit. "Sometimes he is described as altogether serpent-like in form; sometimes he seems to be of a mixed nature, partly human and partly ophidian, but in some stories he is apparently framed after the fashion of a man. . . . He is called 'immortal' or 'deathless' because of his superiority to the ordinary laws of existence. . . . Sometimes his 'death'—that is, the object with which his life is indissolubly connected—does not exist within his body."—Ralston's "Russian Folk-Tales."

The movements of the Suite are as follows:

I. Introduction. Enchanted Garden of Katscheï, and the dance of the Fire-Bird.
II. Entreaties of the Fire-Bird.
III. The Princesses Play with the Golden Apples.
III (*a*). Berceuse. This Lullaby is not in the Suite as first published.
IV. Dance (Ronde) of the Princesses.
V. Infernal Dance of Katscheï's subjects.

No movement of the Suite depends for its musical effect on the stage setting or a dramatic situation.

The Suite is scored for piccolo, three flutes (one interchangeable with a second piccolo), three oboes, English horn, three clarinets in A (one interchangeable with a little clarinet in D), bass clarinet, three bassoons (one interchangeable with a second double-bassoon), double-bassoon, four horns, three trumpets, bass tuba, kettledrums, bass drum, cymbals, triangle, bells, tambourine, xylophone, celesta, pianoforte, three harps, sixteen first violins, sixteen second violins, fourteen violas, eight violoncellos, six double basses.

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Mr. Montagu-Nathan says of this ballet music that the orchestra supplies the usual musical commentary upon the dramatic action, and on occasion takes upon itself a function which renders it something more than an accessory. "The music describes with an extraordinary wealth of suggestion the various weird figures of the drama, and is of a nature never allowing us to forget that it is fantasy and not life that we are witnessing. The flight of the Fire-Bird, its dance, and its vain resistance are rendered in music whose primary purpose is the description of movement and not descriptiveness itself, while the quarry's pleading is brought to our ears through a veil of make-believe; her supplication is in accents that suggest the conventional posturing of the ballerina and not of a real bird ensnared. Throughout the ballet the music serves as a preparation, by means of the ear, for what the eye is to witness. Even the graceful nocturnal dance of the captive maidens has a note that suggests the dominion of their villainous jailer, and the episodic theme of their play with the apples is that which later heralds their liberation through the good graces of the Fire-Bird. Ere the delightful melody of the *Khorovode** has died away, we are aware that we shall soon have something less dainty to contemplate, and, with the approach of the monster and his awful satellites, it is clear that another musical picture is to be added to the gallery inaugurated by Glinka with his march of Chernomov in 'Russlan and Ludmilla.' "†

The first performance of this ballet in the United States was by Serge Diaghilev's Ballet Russe Company at the Century Theatre, New York, January 17, 1916. The ballet was chosen for the opening of the season. The dancers were Mlle. Xenia Maclezova,‡ The Fire-Bird; Mme. Labow Tchernicheva, La Belle Tsarevna; L. Massine, Ivan Tsarevitch; Cecchetti, Katscheï. Ernest Ansermet conducted.

*The lullaby that rocks the Tsarevna into "a sleep that will protect her from Katscheï."

†"Russlan and Ludmilla" was produced at Leningrad on November 27 (o. s.) 1842. The overture was played in Boston at a concert of the Boston Symphony Orchestra on March 3, 1894.

‡ She quarrelled in Boston with the management. She was replaced on February 2, 1916, by Lydia Lopokova.

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The same dancers were seen at the Boston Opera House in "The Fire-Bird" on January 31, 1916.

The Suite was performed in New York, by the New York Symphony Society on December 31, 1916; in Philadelphia, by the Philadelphia Symphony Orchestra on November 2, 1917; in Boston, by the Boston Symphony Orchestra on October 31, 1919 (Mr. Monteux conductor).

When the Suite was conducted in Boston by Mr. Koussevitzky (January 23, 24, 1925), the programme also comprised these pieces by Stravinsky: Song of the Volga Boatman (arranged for wind instruments and percussion); Suite from "Petrouchka"; and Concerto for piano and wind instruments with double basses (Mr. Stravinsky, pianist; first performance of the Concerto in America).

Stravinsky in 1919 rescored this Suite to make it more available for an orchestra of ordinary size: two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, xylophone, harp, piano, and strings.

He also rearranged and added from material in the original ballet. He retained from the first suite the Introduction, the "Dance of the Fire-Bird," the "Dance of the Princesses," and "Katscheï's Infernal Dance," but omitted "The Enchanted Garden," "The Supplications of the Fire-Bird," and "The Princesses Playing with the Golden Apples." He added two numbers from the ballet: the Berceuse and the Finale. The revised suite, published in 1920, was played in Philadelphia by the Philadelphia Orchestra on October 17, 1924.

At the performance in Boston by the Boston Symphony Orchestra, Mr. Koussevitzky, conductor, on December 10, 1926, the programme read:

a. Introduction; Katscheï's Enchanted Garden and Dance of the Fire-Bird; *b.* Supplication of the Fire-Bird; *c.* The Princesses Play with the Golden Apples; *d.* Dance of the Princesses; *e.* Infernal Dance of all the Subjects of Katscheï; *f.* Berceuse and Finale.

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Symphony in C minor, No. 1, Op. 68 . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2,138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence

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of these works and the tragedy in the Schumann family over Brahms, as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first Allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

* * *

There was hot discussion of this symphony. Many in the first years characterized it as labored, crabbed, cryptic, dull. Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arm; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says:

> One touch of nature makes the whole world kin,—
> That all, with one consent, praise new-born gauds,
> Though they are made and moulded of things past;
> And give to dust, that is a little gilt,
> More laud than gilt o'er-dusted.

This much-admired and thoroughly misunderstood quotation is, in the complete form of statement and in the intention of the dramatist, a bitter gibe at one of the most common infirmities of poor humanity.

Ask a music-lover, at random, what Bülow said about Brahms's Symphony in C minor, and he will answer: "He called it the Tenth Symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's Ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go as far as to say: "Only Brahms or Beethoven could have written it."

Now what did Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first sym-

phony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the first Symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.' "

* * *

The first movement opens with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor.

Second movement, Andante sostenuto, E major, 3-4.

The place of the traditional Scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. Here Mr. Apthorp should be quoted:

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloudlike harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio

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(in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of "Prometheus Unbound" "the true parallel" to this symphony.

It was Dr. Theodor Billroth, the distinguished Viennese surgeon, and not a hysterical poet, who wrote to Brahms in 1890: "The last movement of your C minor Symphony has again lately excited me in a fearful manner. Of what avail is the perfect, clear beauty of the principal subject in its thematically complete form? The horn returns at length with its romantic, impassioned cry, as in the introduction, and all palpitates with longing, rapture, and supersensuous exaltation and bliss."

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PROGRAMME

Mendelssohn . . Suite from the Incidental Music to Shakespeare's "A Midsummer Night's Dream"

Bach . . Two Choral Preludes, Orchestrated by Arnold Schönberg

Ravel . . Orchestral Excerpts from "Daphnis et Chloé," Ballet (Second Suite)

Brahms . . . . . Symphony No. 1 in C minor, Op. 68

TICKETS AT BOX OFFICE

List of Works Performed at these Concerts during the Season of 1927-1928

BACH
Concerto No. 2 in F major, for Violin, Flute, Oboe and Trumpet (Edited by FELIX MOTTL) — VI. February 23
(Messrs. BURGIN, LAURENT, GILLET, MAGER)

BEETHOVEN
Symphony No. 7, in A major, Op. 92 — VI. February 23

BERLIOZ
Overture to "Benvenuto Cellini," Op. 23 — I. October 13

BRAHMS
Symphony No. 3 in F major, Op. 90 — I. October 13
Variations on a Theme by Haydn, Op. 56a — II. November 10
Concerto in D major for Violin and Orchestra, Op. 77 — III. December 1
Soloist: ALBERT SPALDING
Symphony No. 1 in C minor, Op. 68 — IX. April 19

CHERUBINI
Overture to "Ali Baba" — III. December 1

DEBUSSY
"Iberia": "Images" for Orchestra No. 2 — I. October 13
Sarabande and Dance (Orchestrated by Ravel) — IV. January 12

GLUCK
Ballet Suite No. 2 (Arranged by Mottl)
a. March (from "Alceste"); Minuet (from "Iphigenia in Aulis").
b. Grazioso (from "Paris and Helen").
c. Slave Dance (from "Iphigenia Aulis"). — VIII. March 29

HAYDN
Concerto for Violoncello in D major — VI. February 23
Soloist: JEAN BEDETTI

HILL
Symphony in B-flat, Op. 34 — IX. April 19

LISZT
Second Episode from Lenau's "Faust"; The Dance in the Village Tavern (Mephisto Waltz) — II. November 10
"Mazeppa," Symphonic Poem No. 6 (after Victor Hugo) — III. December 1

MALIPIERO
Cimarosiana. Five Orchestral Pieces by Cimarosa, Re-orchestrated — II. November 10
(First time in this country)

MOZART
Symphony in E-flat major (Koechel No. 543) — V. February 9
Violin Concerto in D major, No. 4, Koechel No. 218 — VIII. March 29
Soloist: SAMUEL DUSHKIN

PISTON
Symphonic Piece — VIII. March 29

RAVEL
"Le Tombeau de Couperin" (Suite for Orchestra) — IV. January 12
Rapsodie Espagnole — IV. January 12
"Shéhérazade," Three Poems for Voice and Orchestra, to the Verses of Tristan Klingsor — IV. January 12
Soloist: LISA ROMA
"La Valse," Choregraphic Poem — IV. January 12
Orchestral Excerpts from "Daphnis et Chloé," Ballet (Second Suite) — VII. March 1

SCHRECKER
Prelude to a Drama — III. December 1

SCHUMANN
Symphony No. 4 in D minor, Op. 120 — VIII. March 29

SIBELIUS
Symphony No. 5 in E-flat major, Op. 82 — II. November 10
Symphony No. 1 in E minor, Op. 39 — V. February 9

STRAUSS
"Don Juan," Tone Poem, Op. 20 (after Lenau) — V. February 9

STRAVINSKY
Orchestral Suite from the Ballet, "Petrouchka" — I. October 13
Suite from "L'Oiseau de Feu" ("The Fire-Bird"), A Danced Legend — IX. April 19

TCHAIKOVSKY
Symphony No. 6 in B minor, "Pathetic," Op. 74 — VII. March 1

WALTON
Sinfonia Concertante, for Orchestra with Pianoforte (quasi obbligato) — VII. March 1
Piano: BERNARD ZIGHERA

RICHARD BURGIN conducted the Third Concert (December 1)
MAURICE RAVEL conducted the Fourth Concert (January 12)

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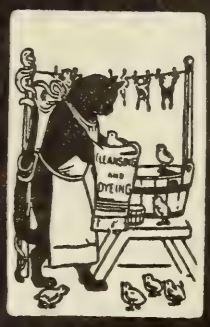

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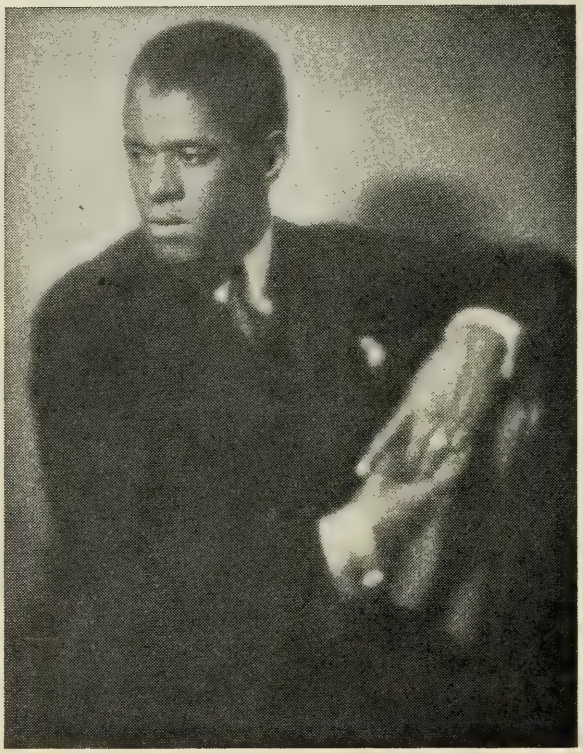

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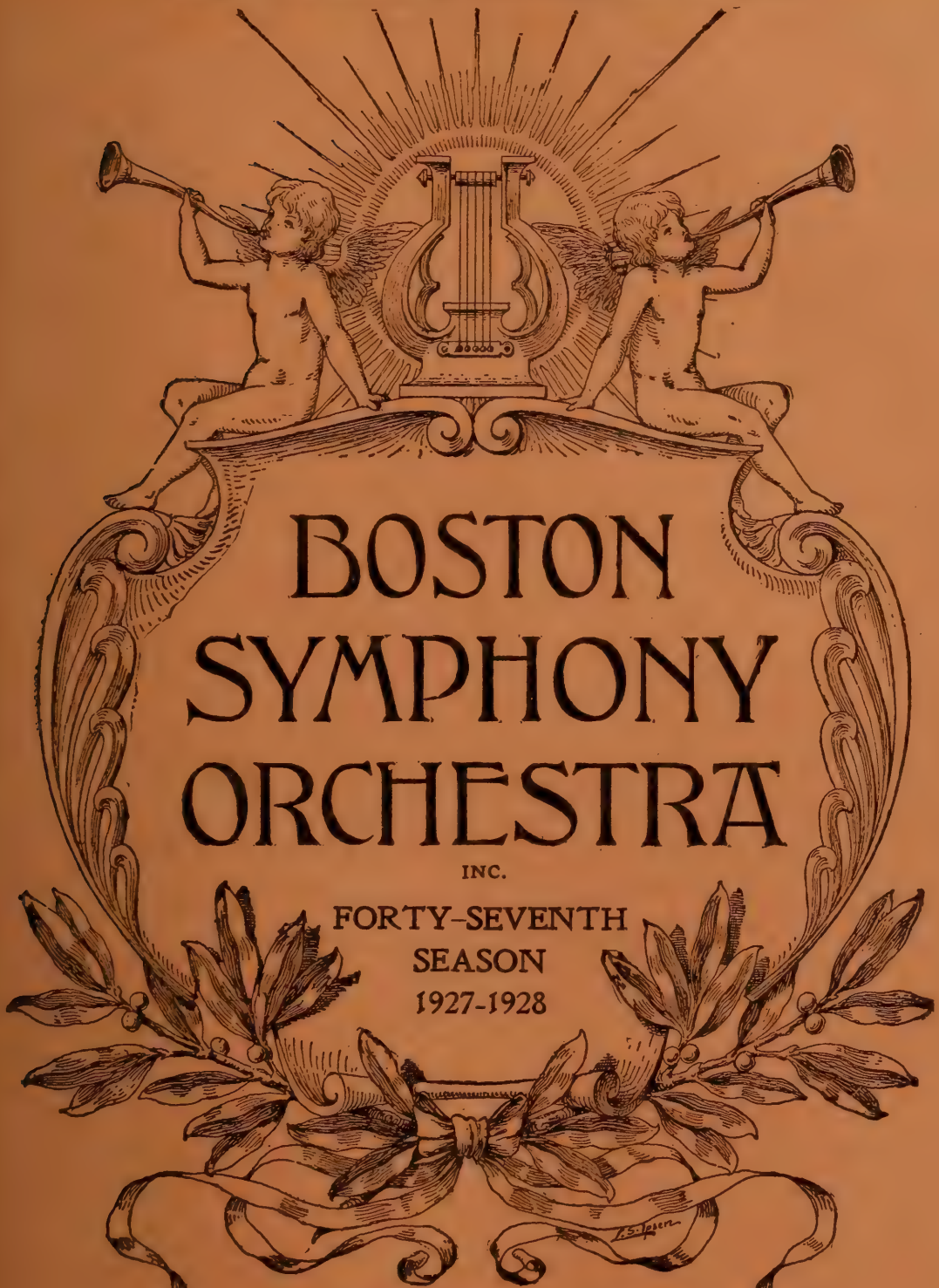

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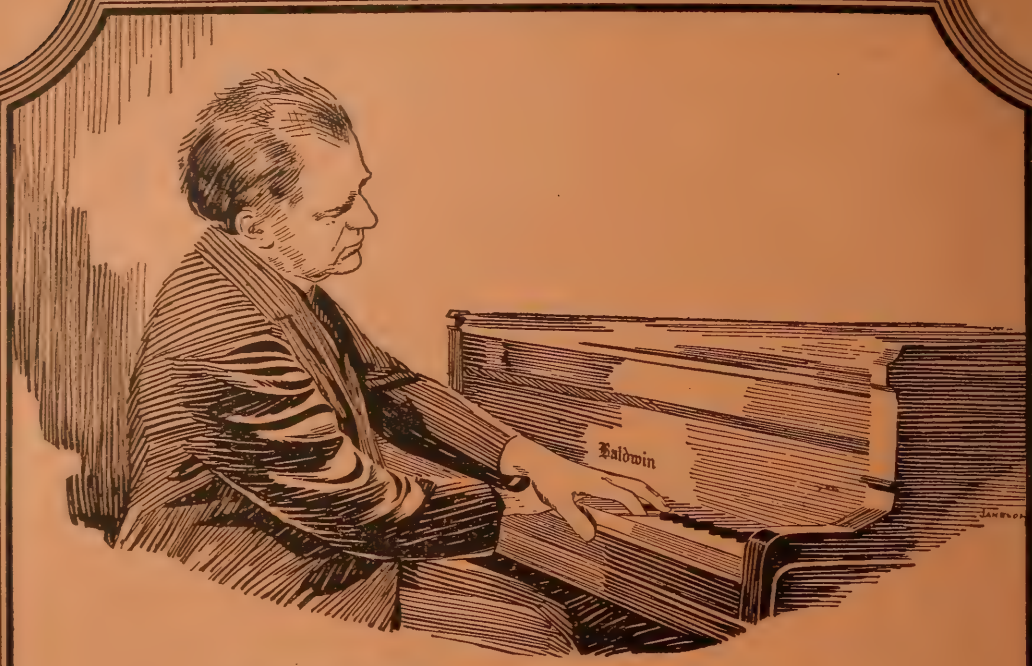

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NOTES BY PHILIP HALE

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Leveen, P.
Leibovici, J.
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Mayer, P.
Tapley, R.
Zung, M.
Diamond, S.
Knudsen, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Werner, H.
Grover, H.
Shirley, P.
Fiedler, A.

Avierino, N.
Bernard, A.
Gerhardt, S.
Deane, C.

Violoncellos.

Bedetti, J.
Keller, J.
Zighera, A.
Barth, C.
Langendoen, J.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.
Laurent, G.
Bladet, G.
Amerena, P.

Oboes.
Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.
Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.
Laus, A.
Allard, R.
Bettoney, F.

Piccolo.
Battles, A.

English Horn.
Speyer, L.

Bass Clarinet.
Mimart, P.

Contra-Bassoon.
Piller, B.

Horns.
Wendler, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.
Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.
Mager, G.
Perret, G.
Voisin, R.
Mann, J.
Jones, O.

Trombones.
Rochut, J.
Hansotte, L.
Kenfield, L.
Raichman, J.
Adam, E.

Tubas.
Sidow, P.
Adam, E.

Harps.
Holy, A.
Zighera, B.

Timpani.
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Percussion.
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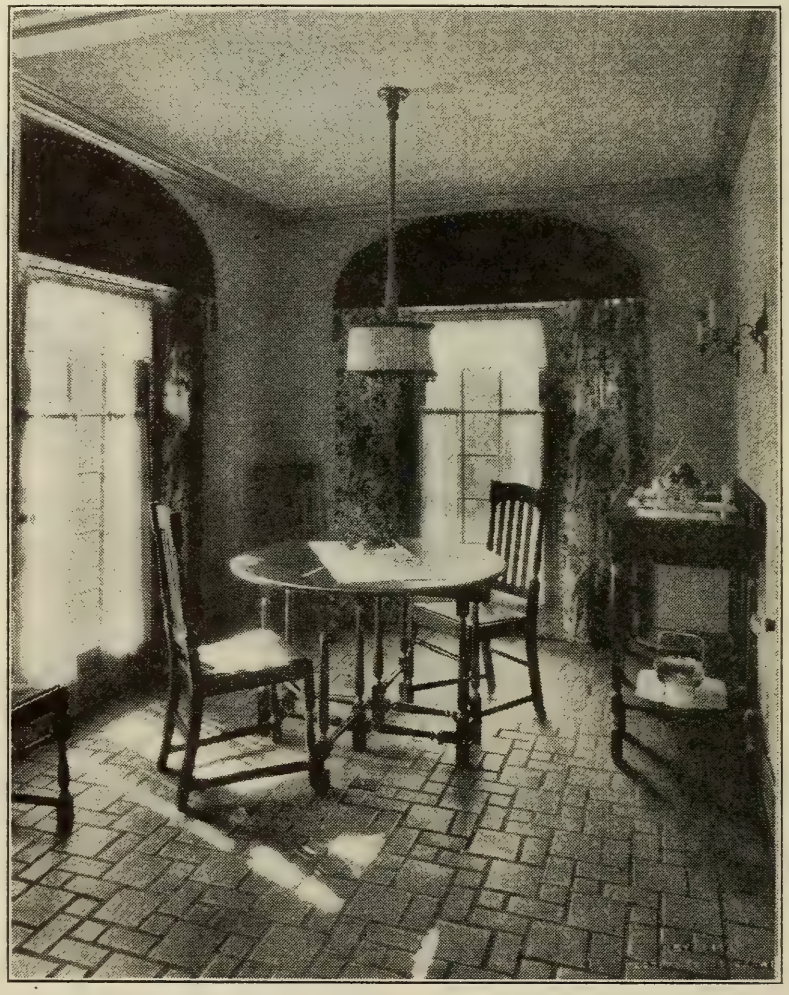

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AT 8.15

PROGRAMME

Berlioz . . . . . Overture to "Benvenuto Cellini," Op. 23

Brahms . . . . . Symphony No. 3 in F major, Op. 90

I. Allegro con brio.
II. Andante.
III. Poco allegretto.
IV. Allegro.

Ravel . . . . . "Ma Mère l'Oye" ("Mother Goose")
Five Children's Pieces

I. Pavane de la Belle au Bois Dormant.
(Pavane of Sleeping Beauty.)
II. Petit Poucet.
(Hop o' my Thumb.)
III. Laideronnette, Impératrice des Pagodes.
(Laideronette, Empress of the Pagodas.)
IV. Les Entretiens de la Belle et de la Bête.
(Beauty and the Beast Converse.)
V. Le Jardin Féerique.
(The Fairy Garden.)

Tchaikovsky . . . Fantasia, "Francesca da Rimini," Op. 32
(after Dante)

There will be an intermission of ten minutes after the symphony

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Overture to the Opera "Benvenuto Cellini," Op. 23

Hector Berlioz

(Born at La Côte-Saint-André, December 11, 1803; died at Paris, March 9, 1869)

This overture was composed at Paris early in 1838. Prudhomme says it was composed probably in January of that year. Berlioz wrote to Maurice Schlesinger, the publisher, on January 7, 1838: "It is absolutely necessary that I should rest and find a shelter from albums. For a fortnight I have searched vainly for three hours to dream at leisure over the overture of my opera. The inability to obtain them is a torture of which you have no idea, one that is absolutely insupportable. I warn you then that if I were forced to live on bread and water up to the moment when my score would be completed, I do not wish to hear anything more about a criticism of any sort. Meyerbeer, Liszt, Chopin, and Kalkbrenner are not in need of my praise."

The story has been condemned as weak and foolish. It is also wholly fictitious. It is enough to say that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work

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on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa. Cellini and his pupils and friends are disgusted early in the opera at a paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decided to revenge themselves on the stingy and avaricious treasurer, Balducci, by impersonating him in the theatre. Fieramosca, who has overheard the plot, calls in the help of Pompeo, a bravo. They plan to outwit Cellini by adopting the same costumes that he and his pupil Ascanio will wear. The pantomime of "King Midas" is acted; Balducci, among the spectators, recognizes the king in a caricature of himself. He advances to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her lover on account of the similarity of the masks. Cellini stabs Pompeo. He is arrested. The people are about to kill him, when the cannon-shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

The thematic material of the overture, as that of "Le Carnaval Romain," originally intended by Berlioz to be played as an introduction to the second act of "Benvenuto Cellini," but first performed at a concert in Paris, February 3, 1884, is taken chiefly from the opera.

The overture opens, Allegro deciso con impeto, G major, 2-2, with

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the joyful chief theme. This theme is hardly stated in full when there is a moment of dead silence.

The Larghetto, G major, 3-4, that follows, begins with music of the Cardinal's address in the last act: "À tous péchés pleine indulgence." (The original tonality is D-flat major.) This is followed by a melody from the "Ariette d' Arlequin" (wood-wind and also violins).

The main body of the overture begins with the return of the first and joyous theme, Allegro deciso con impeto, G major, 2-2, which is somewhat modified. The second motive is a cantabile melody in D major, 2-2, sung by wood-wind instruments. This cantilena has reference to Cellini's love for Teresa.

Symphony No. 3, in F major, Op. 90 . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms worked on his Third Symphony in 1882, and in the summer of 1883 completed it. That summer was spent at Wiesbaden, where Brahms lived in a house that had belonged to Ludwig Knaus, the painter. He wrote to Herzogenberg from Wiesbaden on May 20, 1883: "I have lighted on incredibly nice quarters at Wiesbaden, Geisterbergstrasse 19. It is really worth while, and in every way

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desirable, that you should come and inspect them. You will be filled with envy, but come all the same." Miss Florence May, in her Life of Brahms, tells how the composer took off his boots every night on returning to the house, and went up the stairs in his stockings, that he might not disturb an elderly and delicate woman on the first floor. Miss May also tells a story of Brahms's brusqueness when a private performance of the new symphony, arranged for two pianofortes, was given by Brahms and Brüll at Ehrbar's* in Vienna. One of the listeners, who had not been reckoned among the admirers of Brahms, was enthusiastic over the new work. "Have you had any talk with X.?" asked young Ehrbar of Brahms; "he has been telling me how delighted he is with the symphony." To which Brahms answered, "And have you told him that he often lies when he opens his mouth?"

The first performance of the Third Symphony was at a Philharmonic concert in Vienna, December 2, 1883. Hans Richter conducted. Brahms feared for the performance although Richter had conducted four

*Friedrich Ehrbar, a warm friend of Brahms, was a pianoforte manufacturer.

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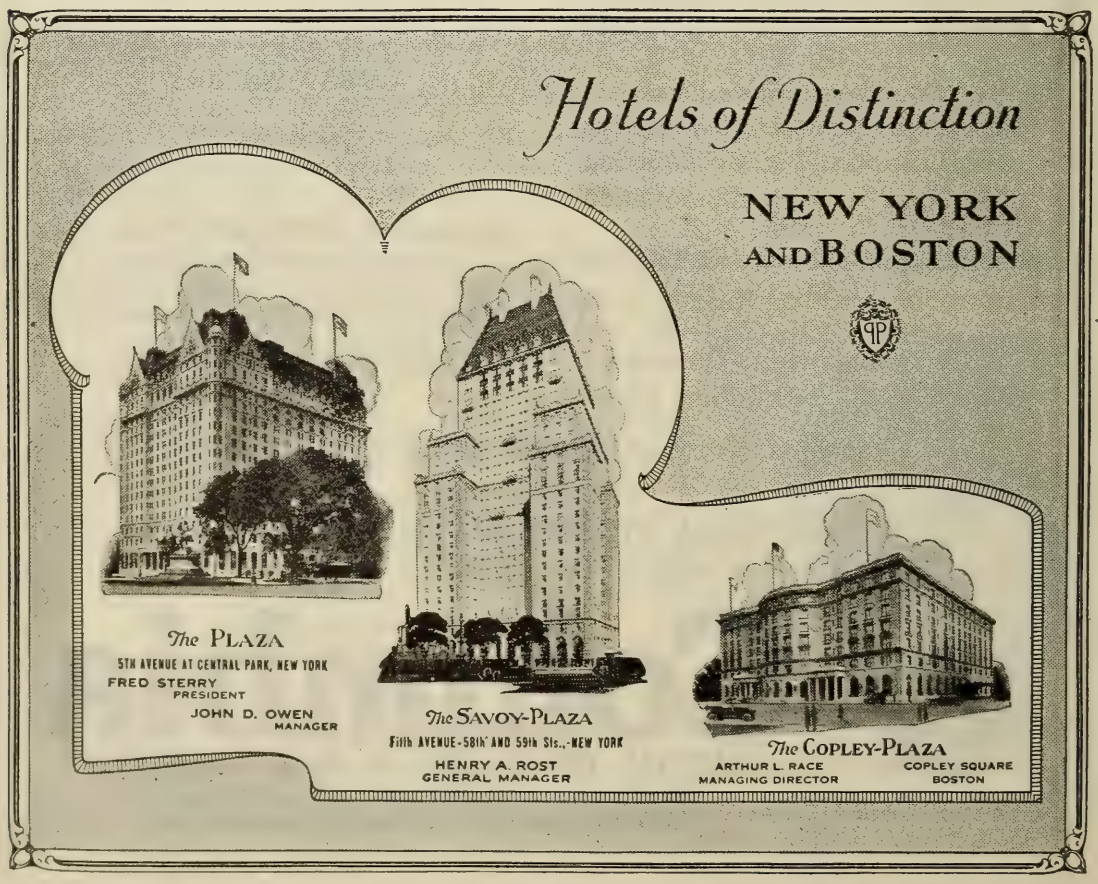
rehearsals. He wrote to Bülow that at these rehearsals he missed the Forum Romanum (the theatre scene which in Meiningen served as a concert hall for rehearsals), and would not be wholly comfortable until the public gave unqualified approval. After the last rehearsal he replied angrily to the viola player Rudolf Zöllner, who asked him if he were satisfied, "The Philharmonic Orchestra plays my pieces unwillingly, and the performances are bad." Max Kalbeck states that at the first performance in Vienna a crowd of the Wagner-Bruckner *ecclesia militans* stood in the pit to make a hostile demonstration, and there was hissing after the applause following each movement had died away; but the general public was so appreciative that the hissing was drowned and enthusiasm was at its height. Arthur Faber came near fighting a duel with an inciter of the *Skandal* sitting behind him, but forgot the disagreeable incident at the supper given by him in honor of the production of the symphony, with Dr. Billroth, Simrock, Goldmark, Dvořák, Brüll, Hellmesberger, Richter, Hanslick, among the guests. At this concert Franz Ondricek played the new violin concerto of Dvořák. It is said that various periodicals asserted that this symphony was by far the best of Brahms's compositions. This greatly annoyed the composer, especially as it raised expectations which he thought could not be fulfilled. Brahms sent the manuscript to Joachim in Berlin and asked him to conduct the second performance where or at what



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time he liked.* For a year or more the friendship between the two had been clouded, for Brahms had sided with Mrs. Joachim in the domestic dispute, or at least he had preserved his accustomed intimacy with her, and Joachim had resented this. The second performance, led by Joachim, was at Berlin, January 4, 1884.† Dr. Franz Wüllner was then the conductor of the Berlin Philharmonic Orchestra Subscription Concerts. Brahms had promised him in the summer before the honor of conducting this symphony in Berlin for the first time. Joachim insisted that he should be the conductor. Churlish in the matter, he persuaded Brahms to break his promise to Wüllner by saying that he would play Brahms's violin concerto under the composer's direction if Brahms would allow him to conduct the symphony. Brahms then begged Wüllner to make the sacrifice. Joachim therefore conducted it at an Academy Concert, but Brahms was not present; he came about a fortnight later to Wüllner's first subscription concert, and then conducted the symphony and played his pianoforte concerto in D minor. The writer of these notes was at this concert. The symphony was applauded enthusiastically, but Brahms was almost as incompetent a conductor as Joachim. (His pianoforte playing in 1884 on that occasion was muddy and noisy.) Brahms conducted the

*In November Brahms wrote Franz Wüllner, to whom he had promised the symphony for performance in Berlin, that he felt obliged to give it to Joachim.

†Brahms conducted the symphony two weeks later at one of Wüllner's Subscription Concerts.

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symphony at Wiesbaden on January 18, 1884. The copyright of the manuscript was sold to the publisher Simrock, of Berlin, for 36,000 marks ($9,000) and a percentage on sums realized by performances.

Mr. Felix Borowski, the editor of the excellent Chicago Symphony Programme Books, says that Theodore Thomas wrote to Brahms in 1883, when the Symphony was still unfinished, asking him "to give him the work for a first performance in America at one of the performances of the Cincinnati Music Festival, but nothing came of his application."

The first performance in Boston was by the Boston Symphony Orchestra under Mr. Gericke, November 8, 1884. The first performance in the United States was at a public rehearsal of one of Mr. Van der Stucken's Novelty Concerts in New York, on October 24, 1884.

Hans Richter in a toast christened this symphony, when it was still in manuscript, the "Eroica." Hanslick remarked concerning this: "Truly, if Brahms' first symphony in C minor is characterized as the 'Pathetic' or the 'Appassionata' and the second in D major as the 'Pastoral,' the new symphony in F major may be appropriately called his 'Eroica,' "; yet Hanslick took care to add that the key-word was not wholly to the point, for only the first movement and the finale are

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of heroic character. This Third Symphony, he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful Idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral March in Beethoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

Max Kalbeck thinks that the statue of Germania near Rüdesheim inspired Brahms to write this symphony. (See Kalbeck's "Brahms," vol. iii., part 2, pp. 384–385, Berlin, 1912.) Joachim found Hero and Leander in the Finale! He associated the second motive in C major with the bold swimmer breasting the waves. Clara Schumann entitled the symphony a Forest Idyl, and sketched a programme for it.

The first movement, Allegro con brio, in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which, F, A-flat, F, presents a short theme that is an emblematic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part. Some find in a following cross-relation—A-flat of

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the bass against the preceding A natural of the first theme, the "keynote to some occult dramatic signification." William F. Apthorp voiced this opinion with peculiar felicity: "It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces—Light and Darkness, Good and Evil, or perhaps only Major and Minor—for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's

> '. . . . O, you are well-tun'd now!
> But I'll set down the pegs that make this music,
> As honest as I am.'"

Enharmonic modulation leads to A major, the tonality of the second theme. There is first a slight reminiscence of the "Venusberg" scene in "Tannhäuser,"—"Naht euch dem Strande!" Dr. Hugo Riemann goes so far as to say that Brahms may have thus paid a tribute to Wagner, who died in the period of the composition of this symphony. The second theme is of a graceful character, but of compressed form, in strong contrast with the broad and sweeping first theme.

The second movement, Andante in C major, 4–4, opens with a hymn-

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like passage, which in the first three chords reminds some persons of the "Prayer"* in "Zampa."

The third movement is a poco allegretto, C minor, 3–8, a romantic substitute for the traditional Scherzo.

Finale, allegro, in F minor, 2-2. At the end the strings in tremolo bring the original first theme of the first movement, "the ghost" of this first theme, as Apthorp called it, over sustained harmonies in the wind instruments.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, and strings.

"Ma Mère l'Oye," 5 Pièces Enfantines ("Mother Goose."† Five Children's Pieces) . . . . . Joseph Maurice Ravel.

(Born at Ciboure, Basses Pyrénées, March 7, 1875; now living near Paris)

These pieces were originally composed in 1908 for pianoforte (four hands), and for the pleasure of the children, Mimie and Jean Godebski, to whom they were dedicated when the pieces were published in 1910. They were first performed at a concert of the Société Musical Indépendante, Salle Gaveau, Paris, on April 20, 1910. The pianists were Christine Verger, six years old, and Germaine Duramy, ten years old.

Towards the close of 1911, Ravel made a little ballet out of these

*Not the "Prayer" for three voices, act ii., No. 1, but the opening measures of the chorus in A major in the finale of the opera, "Ah, soyez nous propice, Sainte Alice," which is introduced (B-flat) in the overture.

†Mother Goose in English does not tell fairy tales.—Ed.

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pieces. The dances were arranged by Mme. Jeanne Hugard. The ballet was performed on January 28, 1912, at the Théâtre des Arts, Paris. Jacques Rouché, now the Director of the Paris Opéra, produced the ballet—Gabriel Grovlez conducted the orchestra. There was a Prelude to five tableaux; there was an Apotheosis. The tableaux were: 1. Danse du Rouet et Scène. 2. Pavane de la Belle au Bois Dormant. 3. Les Entretiens de la Belle et la Bête. 4. Petit Poucet. 5. Laideronnette, Impératrice des Pagodes. The Apotheosis was entitled "Le Jardin Féerique." The characters of the ballet were Florine, La Belle, La Fée, Le Prince Charmant, Le Serpentin Vert, Laideronnette, La Bête, Two Gentlemen, a Maid of Honor, Two Ladies of the Bedchamber, Pagodes, Pagodines, Tom Thumb and his six brothers, three birds, three little Negroes, and Love.

The orchestral version performed at these concerts was made from the pianoforte pieces.

The first performance in this country was at a concert of the New York Symphony Orchestra, in the new Æolian Hall, New York, Mr. Walter Damrosch conductor, November 8, 1912. The Chicago Orchestra, Mr. Stock conductor, gave performances on December 27, 28, 1912. The first performance in Boston was by the Boston Symphony Orchestra, December 27, 1913; later performances: March 7, 1914 (by request); October 23, 1915; April 9, 1920; March 26, 1926.

The suite is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, two bassoons (the second interchangeable with a double-bassoon), two horns, kettledrums, bass drum, cymbals, triangle, tam-tam, jeu de timbres (à clavier), bells, celesta, harp, and the usual strings.

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The origin of the pavane and the derivation of the word are disputed. The Spanish Academy declares that *Parana*—the word is found in Pisada in 1532—is derived from the Spanish *pavo*, peacock, "in allusion to the movements and ostentation of that bird." Chambers (1727) quotes the "Dictionnaire Trévoux" (1721): "A grave kind of dance, borrowed from the Spaniards, wherein the performers make a kind wheel or tail before each other, like that of a peacock; whence the name"; so Compan, Littré, and others. Some say that the dance came from Italy; that the pavana is reduced from *Padovana*, "Paduan"; "but the phonetic difficulties in identifying the two words are serious; and they are probably distinct terms which may afterwards have sometimes been confused by those who knew the history of one of them only." The theory that the peacock gave the name to the dance is accepted by the majority.

"Splendeur dorée et rose et bleue
D'un innombrable diamant,
Le paon miraculeusement
Développera son ample queue;
En la largeur de ses déplis
Tout un étal d'orfèvre tremble,
Et la Pavane lui ressemble,
Mais avec des pieds plus jolis."

But Desrat in his "Dictionnaire de la Danse" (Paris, 1895) asserts that the pavane of Henry III. was French. "It is true that Spanish pavanes were introduced among us, but it was only after the reign of that monarch, and there were already pavanes in France before 1574, when the son of Catherine de Médicis came to the throne. Furthermore, Spanish pavanes have been brought to us especially by players of instruments, and our pavane dances were danced to these airs. I have found the proof of this in the 'Orchésographie' of Thoinot-Arbeau, the first and the only author who has left us notes about the ancient dances: the serious manner in which he describes this dance clashes with the gay order of Spanish pavanes, which remind one rather of the ancient dance, Canaries."

The pavane was the noble dance of Henry III.'s Court, the *grand bal*, as it was called, and it survived at the Court of Louis XIV. The pavane described by Thoinot-Arbeau is supposed to be of another kind: "The gentleman may dance it wearing his hat and his sword, and you ladies wearing your long dresses, walking quietly with a measured gravity, and the young girls with a humble expression, their eyes cast down, occasionally looking at the audience with a maidenly modesty." It was the pavane "which our musicians play at the wedding ceremony of a girl of good family

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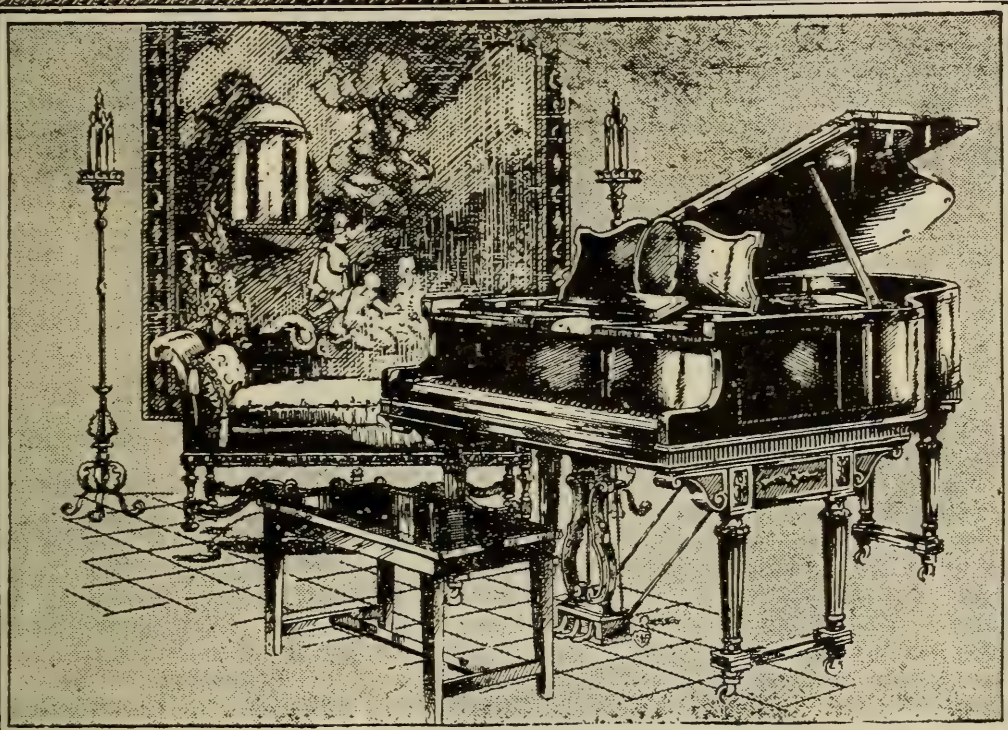

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. . . and the said Pavane is played by hautbois and sackbuts and called the *grand bal*, and it lasts until all those who dance have been two or three times round the room, unless they prefer to dance backwards and forwards." The chief dancers of the grand ballet made their entrance in Paris for more than a century to the tune of pavane. The middle classes also danced it. "The gentleman, his hat in one hand, his sword at his side, a large cloak thrown over his arm, gravely offered his right hand to his partner, rigid in her long train, heavy and stiff with gold and jewels. Like a couple of idols, the Lord and the lady advanced in solemn cadence. Before beginning the dance they walked gravely round the room, bowing to the master and mistress of the house."

In old times the pavane was accompanied by a song known as the pavane of Henry III., beginning:

"Belle, qui tiens ma vie
Captive en tes doux yeux,
Qui m'as l'âme ravie
D'un souris gracieux.
Viens tôt me secourir,
Ou me faudra mourir."

The air is solemn and beautiful, and has been used by modern composers, as by Delibes in his incidental music for Hugo's "Le Roi s'amuse."

In France those noble dames, Catherine de Médicis and Marguerite de Valois,—"the sweetest lady on earth,"—excelled in the pavane, which was danced in slow time by one or two couples, sometimes by two damozels alone. The steps were simple, and called "advancing and retreating." The tune was sung by four voices. "It has," says Thoinot-Arbeau, "two advancings and two retreatings of thirty-two measures. To prolong it, it must be begun anew as long as it pleases musicians and dancers. In 'retreating' the gentlemen walked behind their ladies, leading them by the hand; then came a few glided steps and a great many curteseys, and everyone regained his place. In the next figure, the gentlemen alone capered backwards and forwards before their ladies, and the conclusion was a 'conversion' or turn with them. This turn gave opportunity for the display of graceful rounding of the arm and wrist, which were raised high. Next one of the gentlemen advanced alone, and describing a slight curve in the middle of the ballroom went *'en se pavanant'* (strutting like a peacock) to salute the lady opposite him, after which, taking some backward steps, he regained his place, bowing to his own lady."

"En se pavanant" recalls the remark of Baron Davillier: "To this day in Spain they speak of *Entrados de Pavana*—the Pavana-like entry of a man who comes solemnly and mysteriously to say something ridiculously unimportant. And again *pasos de pavana* is said of a personage whose walk is affectedly slow."

In England the word appeared as early as 1530, when the dance was reckoned as base. In 1535 Lyndesay in a satire spoke of the "new pavin of France." Thomas Mace described the pavane as "a lesson of two, three or four strains, very grave and

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solemn; full of art and profundity but seldom used in these our light days." He wrote in 1676.

Pavanes were introduced in "La Jeunesse du Roi Henry"; in the ballets of the operas "Patrie" and "Egmont." Gabriel Fauré in 1887 wrote a Pavane for orchestra with chorus *ad lib.* In 1886 and 1887 there was an endeavor to re-establish the dance in aristocratic circles, and the dance has been revived of late years in London. Those who wish to learn the steps should consult Desrat's "Dictionnaire de la Danse," pp. 279–280. Desrat published in 1886 the "Théorie de la Pavane" with the old music edited by Signoret (Borneman, Paris).

Ravel has written another pavane—"Pavane pour une Infante défunte"—for pianoforte (1899). This was orchestrated by him in 1910. The pianoforted piece was played in Boston for the first time by Rudolph Ganz (March 26, 1906); the orchestrated version at a Boston Opera Company concert at the Boston Opera House, January 5, 1913, conducted by André Caplet. The title has excited a curious discussion. It was supposed at first that the "Infante défunte" referred to an Infanta of Spain; but a celebrated pianist visiting Boston and playing the piece said that, as Ravel informed him, the "Infante" was any child. Was Ravel jesting, or bored by a repeated question? We prefer to think of a dead Infanta of Spain. When the music was performed at a Pasdeloup concert in Paris late in November, 1919, René Brancour wrote in *Le Ménestrel:*

"It is doubtful whether even in Spain so much grace and melancholy poetic feeling could be associated with this elegantly solemn rhythm. You think you see the poor little Infanta as Victor Hugo clothed her:

> La basquine est en point de Gênes; sur sa jupe
> Une arabesque, errant dans les plis du satin,
> Suit les mille détours d'un fi d'or florentin,—

and behold her stretched on her bed of state, motionless in her last sleep, but strewed with the thousand flowers of gentle and caressing hues in an orchestration that lends to her features a far-off reflection

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of the life that has fled. Our colleague *Le Guide du Concert* rightly thinks that 'this noble and dolorous dance could be a fitting musical illustration of the portrait of a young girl by Velasquez in the museum of the Louvre.' "

I. "Hop o' my Thumb." Ravel has quoted in the score this passage from Perrault's* tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered wherever he had passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

II. Très Modéré. The first measure is 2-4 time, the second in 3-4, the third in 4-4, the fourth in 5-4. After three measures for muted violins, a theme for the oboe appears at the end of the fourth. The English horn continues it. There is other matter in the middle of the movement. The first subject returns, and the ending is quiet (oboe and strings).

III. "Laideronnette, Empress of the Pagodes." The French give the name "pagode" to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language.† A "laideron" is any ugly young girl or young woman. There is this quotation from "Serpentin Vert" by the Countess Marie Catherine d'Aulnoy (about 1655–1705)‡ who wrote romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The pagodes and pagodines began to sing and play on instruments; some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by

*Charles Perrault (1628–1703) is now best known by his "Contes de ma Mère l'Oye" (1697).

†"Pagoethaes, Idols or ugly representations of the Deuill, adored by the Indians." Sir Thomas Herbert's "Relation of Some Yeares Travels into Africa, and the greater Asia" (London, 1634—).

‡For an account of this extraordinary woman, born Marie Catherine Le Jumelle de Berneville, see the Introduction to her lively "Memoirs of the Court of England in 1675," translated by Mrs William Henry Arthur, and edited and annotated for the series of "Broadway Translations," by George David Gilbert (N. Y. 1913 and 1927). Mme. d'Aulnoy also wrote an account of her travels in Spain, a country she never visited, and her autobiography. She had one husband, and children by other men.

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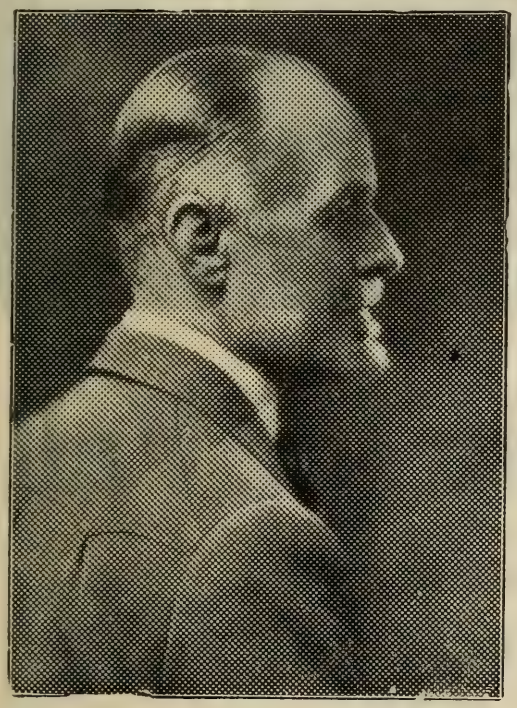

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she met a huge-green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen monarch,—the green snake who also had been enchanted by Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

Mouvement de March, 2-4. There are eight measures of introduction. The piccolo gives out the first motive. A second theme is announced by the oboe and continued by the flute. There is another subject for wood-wind, celesta, and harp. After this the material of the first part returns.

IV. "The Conversations of Beauty and the Beast." Quotations from Mme. Leprince de Beaumont are given:

"When I think how good-hearted you are, you do not seem to me so ugly."
"Yes, I have, indeed, a kind heart; but I am a monster."
"There are many more men monstrous than you."
"If I had wit, I would invent a fine compliment to thank you, but I am only a beast."

. . . . . .

"Beauty, will you be my wife?"
"No, Beast!"
"I die content since I have the pleasure of seeing you again."
"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having broken his enchantment.

Mouvement de Valse très modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double bassoon. The two subjects are combined. At the end, a solo violin plays the theme of the middle section.

V. "The Fairy Garden." Lent et grave, C major, 3-4. The movement is based on the opening theme for strings.

"Francesca da Rimini," Fantasia after Dante, Op. 32.

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(Born at Votkinsk, in the government of Viatka, Russia, May 10, 1840; died at Petrograd, November 6, 1893)

The score of this fantasia bears for motto lines from the fifth canto of Dante's "Inferno." They begin with

Nessun maggior dolore,
Che ricordarsi del tempo felice
Nella miseria;

and they end with the last line of the canto. These verses of Dante are preceded by words in Italian which have thus been Englished:—

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This fantasia is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two cornets-à-pistons, two trumpets, three trombones, tuba, three kettledrums, big drum, cymbals, gong, harp, strings. It is dedicated to Serge Tanéïeff.

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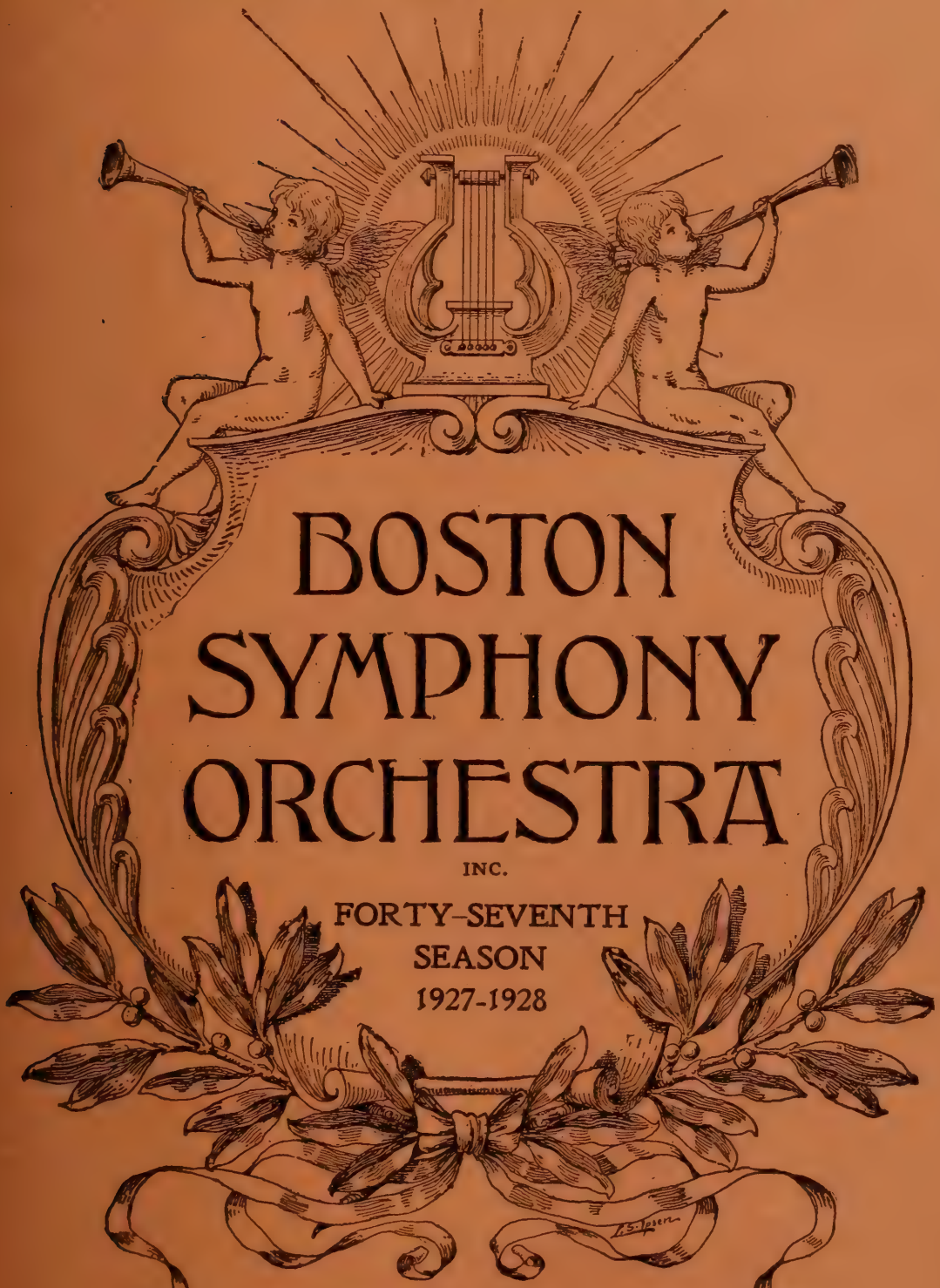

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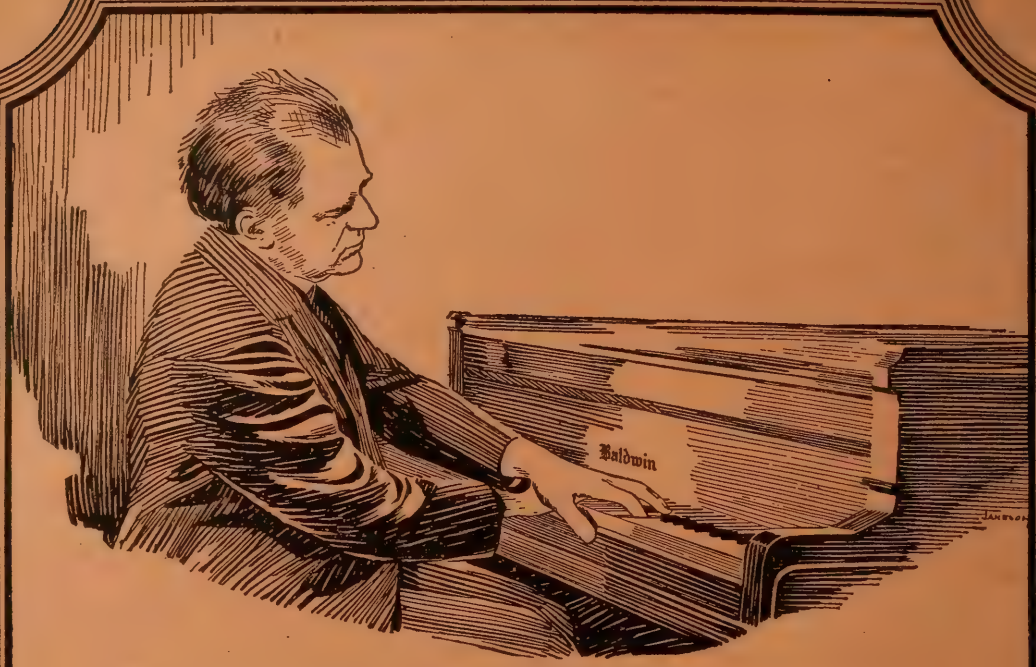

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Programme of the

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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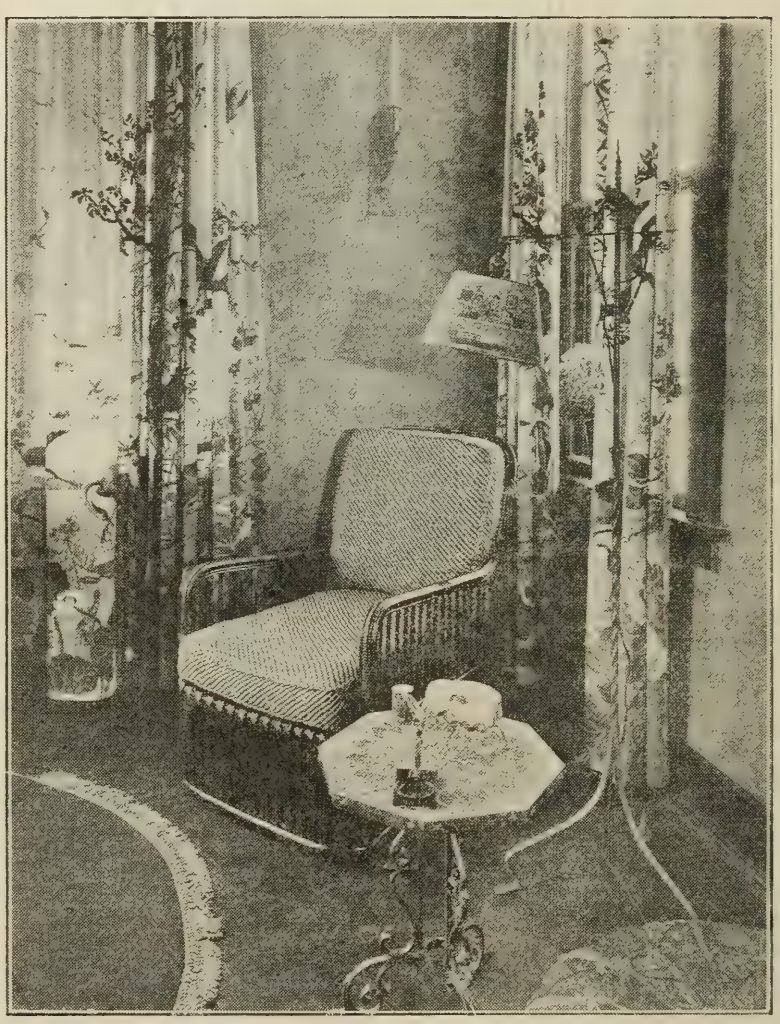

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TUESDAY EVENING, DECEMBER 6

AT 8.15

PROGRAMME

Malipiero . . . "La Cimarosiana." Five Orchestral Pieces by Cimarosa (Re-orchestrated by Malipiero)

I. Andante grazioso.
II. Allegro moderato.
III. Non troppo mosso.
IV. Larghetto.
V. Allegro vivace.

Martinŭ . . . . . "La Bagarre" ("The Tumult") Allegro for Orchestra

Satie . . . . "Gymnopedies" (Orchestrated by Debussy)

Liszt . . . . Second Episode from Lenau's "Faust": The Dance in the Village Tavern (Mephisto Waltz)

Beethoven . . . . Symphony No. 7, in A major, Op. 92

I. Poco sostenuto; Vivace.
II. Allegretto.
III. Presto; Assai meno presto: Tempo primo.
IV. Allegro con brio.

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"La Cimarosiana," Five Orchestral Pieces by Cimarosa Re-orchestrated by Francesco Malipiero

(Domenicho Cimarosa, born at Aversa (Naples), on December 17, 1749; died at Venice, January 11, 1801. Malipiero born at Venice on March 18, 1882; now living)

These little pieces, which require no analysis, completed at Parma, May 28, 1921, were published in 1927, but they must have been known publicly before that; for the publishers, J. W. Chester, Ltd., announced in January, 1923, that the orchestral material could be hired for performance, and Eric Blom had arranged the Suite for the piano; furthermore, Sir Dan Godfrey brought out the Suite at Bournemouth on January 14, 1924, and the Suite was broadcast in English towns in 1926.

There is no note in the score concerning the source of the movements. The publishers stated in 1923 that these orchestral fragments were discovered among some old manuscripts in the library of the Naples Conservatory of Music; two of them were taken from a forgotten cantata. "Three of the movements have been found in a piano arrangement only, while the other two are scored for strings

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and one clarinet. Malipiero's orchestration is carried out in the spirit of eighteenth century Italian orchestral music."

The score calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, bass drum, tambourine, castanets, and the usual strings.

Cimarosa, most deservedly popular in his day, one of the greatest of Italian musicians, wrote nearly ninety operas, of which "Il Matrimonio Segreto" was played throughout Europe, and heard with pleasure only a short time ago in Italy.

This Suite is not to be confounded with the ballet "Cimarosiana," performed by the Ballet Russe in London in November, 1924, and June, 1925.

* * *

Cimarosa, the son of a stone mason, was fatherless at an early age. (The father fell from a high scaffold, when working.) His mother, a washerwoman, sent him to a free school for the poor, maintained by Franciscan monks. Father Polcans taught the boy Latin and music, and in 1761 gained admission for him in the Conservatory of Holy Maria of Loreto. Manna and Sacchini gave him vocal lessons; Fenaroli taught him harmony and counterpoint; Piccini, the art of writing for the opera house. Having studied at the Conservatory for eleven years, he wrote his first opera "Le Stravaganze del Conte," produced at the Fiorenti Theatre in 1772. In 1777, in one of his operas he introduced trios and quartets for the dramatic action. He produced

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opera after opera in Naples and Rome, and other Italian cities. His fame spread throughout Europe, until he was invited to St. Petersburg (now Leningrad). Stopping at Florence, Vienna, Cracow, honored in these cities by public and potentates, he arrived at Leningrad in 1789. There he composed operas, cantatas, and, it is said, during his three years about five hundred pieces for the Court and the nobility. The climate proved too severe for his health. In 1792 he went to Vienna, where he wrote his masterpiece, "Il Matrimonio Segreto." He had in less than seven years written nearly seventy dramatic works, besides a great quantity of other compositions. He returned to Naples, went to Rome, thence to Venice, where he died.

He had taken part in the Neapolitan Revolution. There was a story that he was poisoned or strangled by order of Queen Caroline. The Neapolitan Court felt obliged to deny officially the rumor.

He was excessively fat, but his face was handsome, and he was an agreeable, witty companion. His first wife died in giving him a son; his second wife died the day after she had given him twins.

As a revolutionary, he was imprisoned in 1798 and condemned to death. He was pardoned and set free by King Ferdinand.

No composer of operas in his day was more popular with audiences, or respected more by musicians. Readers of Stendhal will remember his enthusiasm over Cimarosa's operas.

* * *

Overtures by Cimarosa were played at Philadelphia in 1794 ("Fanatico Burlato"); at Charleston, S.C., in 1799. An aria by Cimarosa was sung at Philadelphia in 1797.

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His opera "Il Matrimonio Segreto" (libretto by Giovanni Bertati) was performed at the National Theatre, New York, by the Rivafiroli Opera Troupe on January 4, 1834: with Rosina Fanti, Louisa Bordogni, Signora Marozzi, and Orlandini in leading rôles. The opera, founded on Coleman and Garrick's "Clandestine Marriage"* (Drury Lane, London, 1766), was performed at the Chestnut Street Theatre, Philadelphia, by the same company on April 17, 1834.

*
* *

These works by Malipiero have been performed in Boston at the regular concerts of the Boston Symphony Orchestra:

1919, April 4, "The Pauses of Silence";

1920, March 5, "The Pauses of Silence"; December 23, "Impressioni dal Vero," Suite No. 1.

*It is said that the dramatists took the idea from Hogarth's "Marriage à la Mode" and Townley's farce, "False Concord" (Covent Garden, 1764). "The Clandestine Marriage" was revived in London in 1840 and 1903.

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"La Bagarre"* ("Tumult") . . . . . Bohuslav Martinŭ

(Born at Policka in Czechoslovakia in 1890; living at Paris)

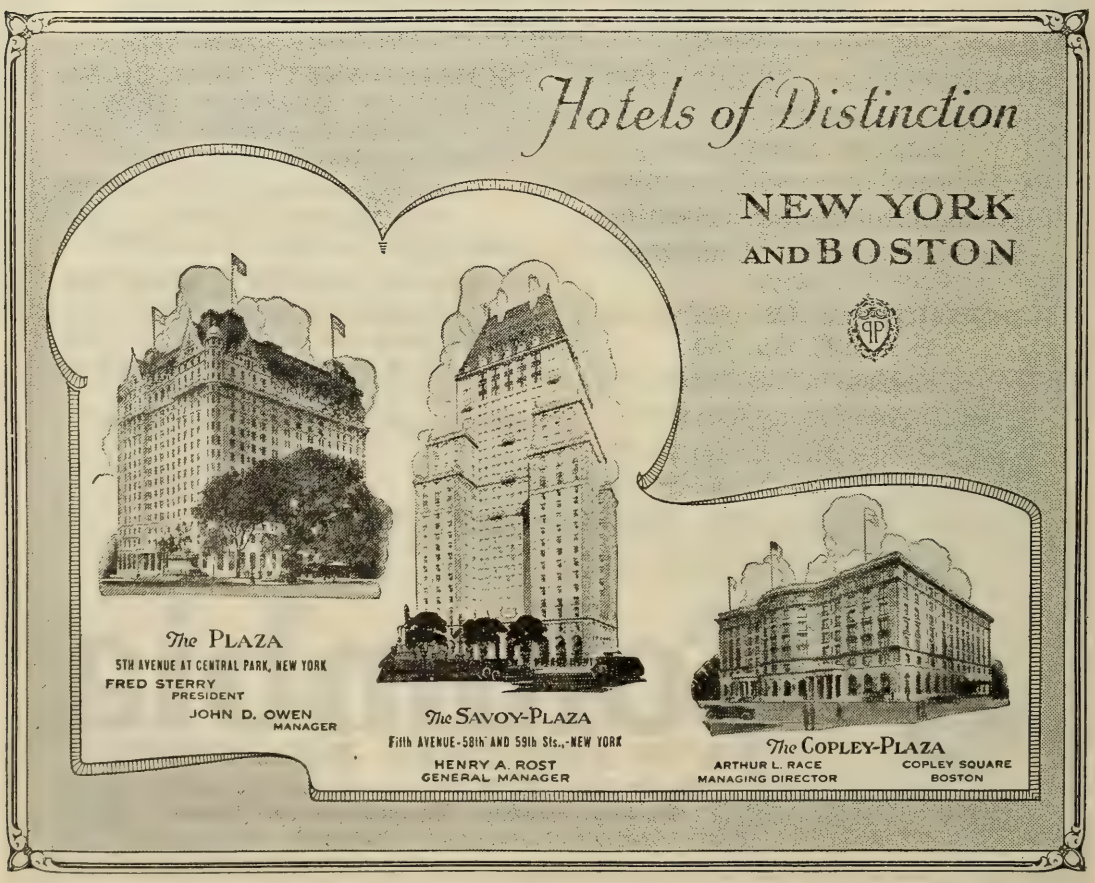
The performances of "La Bagarre" on November 18, 19, are the first in any country.

The following argument by Martinŭ is an explanation of the work:

" 'La Bagarre' is charged with an atmosphere of movement, dash, tumult, obstruction. 'Tis a movement in grand mass, in uncontrollable, violent rush. I dedicate the composition to the memory of Lindbergh landing at Bourget, which responds to my imagination, and expresses clearly its aim and evolution.

"In this symphonic rondo, 2-2, I have portrayed the tension of spectators at a game of football. 'Bagarre' is, properly speaking, an analogous subject, but multiplied, transported to the street. It's a boulevard, a stadium, a mass, a quantity which is in delirium, clothed as a single body. It's a chaos ruled by all the sentiments of enthusiasm, struggle, joy, sadness, wonder. It's a chaos governed by a common feeling, an invisible bond, which pushes everything forward, which moulds numerous masses into a single element full of unexpected, uncontrollable events.

*"Bagarre" is not easily defined by a single English word. It may mean tumult, a din, violent disorder, crowding (or a crowd), and even a squabble, fray, scuffle, brawl, a crush. Mr. Martinŭ explains in his preface to this musical composition what the word here means to him.



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"But 'La Bagarre' is not descriptive music. It is determined according to the laws of composition; it has its chief theme—as the human crowd has its theme of enthusiasm—which directs the movement. 'La Bagarre,' properly speaking, is a triptych, in which the intermediate phrase, usually free, is replaced (apparently by a more melodious movement) by a quicker tempo than that of the first and the third, ending in a violent, presto coda."

***

Martinů studied as a violinist at the Conservatory of Music at Prague, where his teacher in composition was Josef Suk.* As a young composer, he was not attracted by the Czech school of writing, which was influenced by the German, with its rather clumsy romanticism; he was favorably disposed towards the French on account of its respect

*Suk was born at Krecovice, Czechoslovakia, on January 4, 1874. His teachers at the Prague Conservatory were Bennewitz, Stecker, Dvorák. He was one of the founders of the Bohemian String Quartet (second violin) at Budapest in 1892. Since 1922 he has been professor at the Master School for Composition at the Prague Conservatory. He married Dvorák's daughter Ottilie, who died in 1905. The list of his compositions includes symphonic and chamber music, a Fantasy for violin and orchestra, music to scenic fairy tales, choral cycles, etc. His Suite, "A Fairy Tale," Op. 16, was performed in Boston at a concert of the Boston Symphony Orchestra on November 29, 1907; his symphony, E major, Op. 14, on October 29, 1904.

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for form, its clarity and purity of expression. Alone among Czech composers, he passed through the struggles and evolution of impressionism. Debussy at first influenced him greatly; later, always searching after new manners of expression, he went to Paris for lessons from Roussel (1924). His sojourn there enlightened him. He at once sided with the most "modern" of the composers, was enthusiastic over Stravinsky, championed him, and made him known in Czechoslovakia. He gradually freed himself from this influence and came back to the Czech spirit as exemplified by Smetana and Dvořák. He especially acquired confidence, technical facility, sense of form, orchestral mastery. The rhythmic element, always sustained and new, that distinguishes his works, recalls Dvořák—but is enriched by the modern experiences and experiments. Thus he passed in his creation of melodic expression to polyphonic complexity based on new musical conceptions, but in a clear and expressive manner. In his recent works he shows a leaning towards neo-classicism derived from the *modernisme* of today. (Contributed.)

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Gymnopédies Nos. 1 and 3, orchestrated by Debussy

Eric Alfred Leslie Satie, known as Erik Satie

(Satie, born at Honfleur, France, on May 17, 1866*; died at Arcueil, near Paris, on July 3, 1925. Achille Claude Debussy, born at St. Germain (Seine and Oise), France, on August 22, 1862; died at Paris on March 26, 1918)

Satie wrote three "Gymnopédies" for the pianoforte in 1888. (He wrote for the same instrument three Sarabandes (1887) and three "Gnossiennes." He wrote three in each case, for he said: "Les deux manches et la belle.") Debussy orchestrated the first and the third, but in the score the third stands first.

No. 1 (3), Lent et grave, is scored for two flutes, oboe, four horns, and strings.

No. 2 (1), Lent et douloureux, is scored for two flutes, oboe, four horns, a cymbal struck by a drum stick, two harps, and strings.

The first performance in this country was in Boston at a concert of the Orchestral Club in Jordan Hall, Georges Longy, conductor, on January 4, 1905.

The Gymnopædia, the festival of "naked youths," was celebrated annually at Sparta in honor of Apollo Pythæus, Artemis, and Leto. The statues of these deities stood in the "choros" of the Agora, and the Spartan youths performed their choruses and danced in honor of Apollo around these statues. The festival lasted for several days. On the last there were choruses and dances in the theatre. During the gymnastic exhibitions, the songs of Thaletas and Alcman were sung, also the pæans of Dionysodotus. The leader of the chorus wore a sort of chaplet in commemoration of the victory of the Spar-

*G. Jean-Aubry, in "French Music of Today," gives the year "1855." Jean Cocteau, writing about Satie in 1921, speaks of him as "a young man of fifty-six years of age." That would make Satie's birth year 1865. We have followed the latest music lexicons, which are not always trustworthy in the matter of dates.

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tans over the Argives at Thyrea. The Spartans who had then fallen were praised in songs at this festival. The boys in the dances performed rhythmed movements, similar to the exercises of the palæstra* and the pancration. They imitated the wild gesturing in the worship of Dionysius. During the festival there was great rejoicing, great merriment. Apparently, old bachelors were excluded from the festivities. The festival drew crowds of strangers.

* * *

An old lady of Scotch descent named Hanton, living in London, had a daughter, who, a rather romantic person, happened to visit Honfleur. She met the elder Satie, loved him, and married him. She wished to show Scotland to her husband. The child, Erik, was "formed under the influence of joy and audacity, of sea mists, and of penetrating bag-pipe melodies."† The boy, when he was eight

*The palæstra, properly a place for wrestling, was chiefly appropriated to the exercises of wrestling and of the pancration, while the gymnasium was only for beginners. The pancration consisted of boxing and wrestling. It was one of the hard, heavy exercises, and the ancient physicians did not find it beneficial to health. There are allusions to the gymnopædia in Pausanias and Athenæus. For a description of the palæstra, the place itself, see Vitruvius; for the ancient athletic games at festivals, see "Les Jeux des Grecs et des Romains," by Auguste Bréal and Marcel Schwob (Paris, 1891).

†"Erik Satie," by Jean Cocteau, in *Fanfare,* London, October 15, 1921. This article was intended to precede the Satie Festival at Brussels on April 12, 1921. It could not be delivered owing to the illness of the author.

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years old, learned music from an organist of St. Catherine, a church on the Honfleur coast. At the age of eleven, he entered the Paris Conservatory and studied under Guiraud and Mathias. The latter, finding him indolent, advised him to study the violin, for it would be of more use to him. Erik attended a composition class as a listener. He was more interested in plain song, mediæval religious polyphony known to him at Honfleur. He had already written much, when, feeling his technique insufficient, he went, over forty years old, to the Schola Cantorum for the rigid discipline of fugue and counterpoint under Albert Roussel.

At the Paris Conservatory his classmates in the pianoforte class were Dukas, Chevillard, Philipp. It was about 1890 at the Auberge du Clou, Avenue Trudaine, where he played the pianoforte, that he became intimate with Debussy, curious about new sonorities, already the author of "The Blessed Damozel" and of "Cinq Poèmes." "It is not devoid of truth if one believes that the conversation of these two young men, diversely devoted to music, and Satie's emancipatory studies in the question of tonality, contributed in some measure to the æsthetic of 'Pelléas and Mélisande'" (Jean-Aubry).

Satie was poor and unknown for many years, but he had one consolation: he was a humoristic ironist. Perhaps he was sincere when he called himself a Symbolist. He fell in with that strange person, the Sâr Péladan, and composed music for his "Le Fils des Étoiles," also "Sonneries de la Rose† Crois." The Sâr praised him, classing

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him with Wagner and Grieg, as the only true composers. For the Sâr's novel "La Panthée," wrote a "theme." There is the "Prélude de la Porte héroïque du Ciel."

He gave singular titles to early compositions: "Véritables préludes flasques (pour un chien)"; "Trois Morceaux en forme de poire"; "En habit de cheval"; "The Dreamy Fish"; "Airs to make one run"; "Things seen right and left" (piano and violin). He told pianists that they must play a piece "on yellow velvet, dry as a cuckoo, light as an egg"; or "in the most profound silence," "with hands in the pockets," "like a nightingale with the toothache." He would write a programme: "This is the chase of the lobster; the hunters descend to the bottom of the water; they run. The sound of a horn is heard at the bottom of the sea. The lobster is tracked. The lobster weeps." He wrote for other compositions: "Those who will not understand are begged to keep the most respectful silence and to show an attitude of complete submission and complete inferiority." Poseur, buffoon? It was admitted that at least he had originality. In his latter years, when he said it was necessary to be serious in life, he added, "Debussy and Ravel have done me the honor to say that they found certain things in my music—perhaps—it hardly matters—if I have failed it is because I have been a dreamer, and dreamers are at a disadvantage—they are too rare."

He knew his hour of glory when his "Socrate," a symbolical drama for voices and orchestra ("Plato, Portrait of Socrates, Banks of Ulysses, Death of Socrates"), text based on Plato's Dialogues

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(published in 1918), was produced. For a time he associated with "the Six," but he formed another group composed of Henri Cliquet, Roger Désormière, Henri Sauguet and Maxine Jacob, and presented them in a concert on June 14, 1923. Mr. Olin Downes described him as "an amusing old man, a dilettante of the future, who wore a blue, shiny suit, a gleaming eyeglass, and misleading whiskerage, and ate his food in a mincing and derisive manner." Lonely at Arcueil, he read the novels of young Raymond Radiguet and the fairy tales of Hans Christian Andersen.

Jean Cocteau admired him to the last. "One of Satie's charms," he wrote in 1918, "is the little ground he offers for his deification. His titles authorize those who don't know their worth to laugh. Debussy is only a near-sighted ear, while Satie comes to us today young among the young, at last finding his place after twenty years of modest work."

Ravel did his best to obtain for Satie just recognition, but the public insisted on seeing him only a humorist. Henri Prunières, not at all unfriendly, wrote: "He has been adopted as a totem by the younger French musicians, but only Poulenc and Auric have really shown signs of his influence. In 'Parade,' and various orchestral works, Satie tries, as they do, to draw his inspiration from jazz and *café-chantant* music; but his last compositions in this style are very mediocre."

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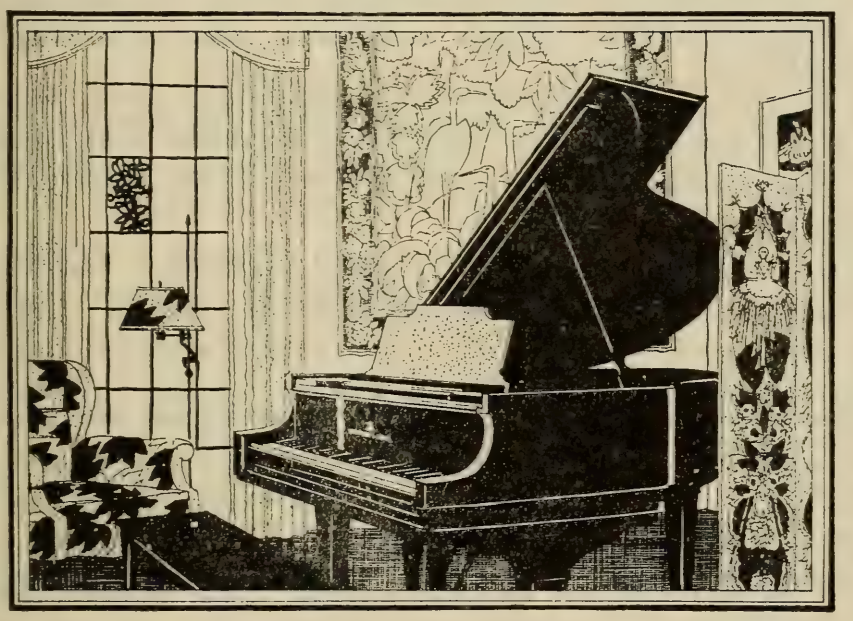

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SECOND EPISODE FROM LENAU'S "FAUST": THE DANCE IN THE VILLAGE TAVERN (MEPHISTO WALTZ) . . . . . FRANZ LISZT

(Born at Raiding, near Oedenburg, October 22, 1811; died at Bayreuth, July 31, 1886)

The Faust legend suggested several musical compositions to Liszt. Goethe's poem inspired the "Faust" Symphony for orchestra and male chorus (1853–57), and Lenau's poem* called into being these pieces:—

1858–59, two episodes from Lenau's "Faust" for orchestra: (1) "Der nächtliche Zug,"† (2) "Der Tanz in der Dorfschenke" (Mephisto Waltz).

1880, second Mephisto Waltz for pianoforte. 1881, second Mephisto Waltz for orchestra. 1881, third Mephisto Waltz for pianoforte. 1883, Mephisto Polka for pianoforte. 1885, fourth Mephisto Waltz for pianoforte (MS.).

Lenau, in this episode of his "Faust," pictures a marriage feast at a village tavern. There is music, there is dancing. Mephistopheles, dressed as a hunter, looks in at the tavern window, and beckons

*Nicolaus Lenau whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdőbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work. "Faust" was begun at Vienna in 1833, and the "Tanz" episode and three other episodes were written in that year. Other portions were written at Stuttgart, Neustädtler Bade, Weinsberg, and in Vienna. The poem was completed in December, 1835. It was published at Stuttgart in 1836 as "Faust," not as "Faust Pictures," a title considered and approved by Lenau in 1834.

†Henri Rabaud's "Procession Nocturne" inspired by Lenau's "Faust" was produced at a Colonne concert, Paris, January 15, 1899; performed at Cincinnati by the Symphony Orchestra of that city, November 30, 1900—the first performance in America. It was performed in Boston on January 7, 1903, at a concert by the Boston Orchestral Club (Mr. Longy, conductor); at concerts of the Boston Symphony Orchestra, December 27, 1918 (Mr. Rabaud, conductor), on April 23, 1920 (Mr. Monteux, conductor), and on February 13, and March 27, 1925 (Mr. Koussevitzky, conductor). It was also played in Boston at a concert of the New England Conservatory Orchestra (Mr. Chadwick, conductor) on November 19, 1909.

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Faust to enter and take part in the sport. The fiend assures him that a damsel tastes better than a folio; Faust answers that for some reason or other his blood is boiling. A black-eyed peasant girl maddens him at first sight, but Faust does not dare to greet her. Mephistopheles laughs at him, "who has just had it out with hell, and is now shamefaced before a woman." The musicians do not please the fiend, who cries out: "My dear fellows, you draw a sleepy bow. Sick pleasure may turn about on lame toes to your waltz, but not youth full of blood and fire. Give me a fiddle: it will sound otherwise, and there will be different leaping in the tavern." Mephistopheles plays a tune. There is wild dancing, so that even the walls are pale with envy because they cannot join in the waltz. Faust presses the hand of the dark girl, he stammers oaths of love. Together they dance through the open door, through garden and over meadow, to the forest. Fainter and fainter are heard the tones of the fiddle: they are heard through songs of birds and in the wondrous dream of sensual forgetfulness.

The basses begin the waltz rhythm with long-continued empty fifths, while the first violins indicate the rhythmic movement of the chief theme. The chief theme is characterized Rustico, marcato. The dance grows wilder and wilder. An amorous waltz tune is given to the solo violoncello. The oboe has a seductive air to a fantastic tremolo figuration of the strings. Mephistopheles triumphs; shrieks with glee in his mockery of Faust's love ecstacy. There are two endings to the piece. The earlier version ends fortissimo; the later dies gradually away in illustration of the line that Liszt adds as a motto:—

"Und brausend verschlingt sie das Wonnemeer."

* * *

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As is known to all, Satan has always been fond of dancing. Long ago Chrysostom wrote, "Where there is dancing, the Devil is present." Cyprian said, "The dance is a circle, and its centre is the Devil." There was a German proverb, "No dance where the Devil does not curl his tail." In the year 1507 the Devil appeared at Leybach in the market-place, where there was dancing. He was disguised as a handsome young man dressed with fastidious care. He chose for a partner one Ursula, "a maiden of a joyous disposition and easy manners," as Valvasor informs us. In the fury of the dance Satan suddenly disappeared with Ursula, and did not remember to restore her to her friends. A somewhat similar story is told of a coquettish bride at Naumburg. Satan danced with her, and to the amazement of the other dancers, who uttered vain cries of distress, he leaped into the air with her, with such force and agility that he disappeared with his partner through the ceiling. Sometimes he preferred to play the fiddle, and his bowing was so vigorous that the dancers kept on dancing until they died. Mlle. Jeannette d'Abadie saw Mme. De Martibalserena dance with four frogs at the same time, at a Sabbat personally conducted by Satan, who played in an extraordinarily wild fashion. His favorite instrument was the fiddle, but he occasionally favored the bagpipe. The good monk Abraham à Sancta-Clara discussed an interesting question concerning Satan's musical tastes: "Does he prefer the harp? Surely not, for it was by a harp that he was driven from the body of Saul. A trumpet? No, for the brilliant tones of trumpets have many times dispersed the enemies of the Lord. A tambourine? Oh, no; for Miriam, the sister of Aaron, after Pharaoh and his host were drowned in the Red Sea, took a tambourine in her hand, and, with all the women about her, praised and thanked God. A fiddle? No, indeed; for with a fiddle an angel rejoiced the heart of Saint Francis. I do not wish to abuse the patience of the reader, and so I say that nothing is more agreeable to Satan for accompaniment to the dance than the ancient pagan lyre"; but ancient illustrators represent Satan as amiably impartial in his choice. They represent him as playing all sorts of instruments, from a bell to a flute.

* * *

Liszt's "Mephisto" waltz met in certain cities with strongly-worded opposition. When it was played in London, a leading critic wrote, "We should demand its prosecution under Lord Campbell's Act, especially when accompanied by explanatory remarks, but for its unutterable ugliness." When Theodore Thomas produced it in Boston (October 10, 1870), John S. Dwight allowed that it was

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"positively devilish." "Such music is simply diabolical, and shuts out every ray of light and heaven, from whence music sprang." But Mr. Thomas continued to play the waltz in Boston, and it has been played at concerts of the Boston Symphony Orchestra (1887, 1893, 1894, 1897, 1902, 1907, 1913, 1924).

Symphony, A major, No. 7, Op. 92 . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The first sketches of this symphony were probably made before 1811 or even 1810.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12.

The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A blundering binder cut the paper so that only the first line of the *M* is to be seen. There has, therefore, been a dispute whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert at Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three Equale for trombones, the sonata in G major for pianoforte and violin, Op. 96, and some of the Irish and Welsh melodies for Thomson.

The score of the Symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexievna of All the Russias.

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The Seventh and Eighth Symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna on April 20, 1813. Beethoven in the same month vainly endeavored to produce them at a concert. The first performance of the Seventh was at Vienna in the large hall of the University, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder. Overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."*

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, who looked after the "cannon" in "Wellington's Sieg"; the young Meyerbeer, who beat a bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was one of the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria."

This benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when the violinists refused to play a passage

*For a full account of the bitter quarrel between Beethoven and Mälzel over the "Schlacht Symphonie," see "Beethoven's Letters" edited by Dr. A. C. Kalischer (London, 1909), Vol. I, pp. 322–326. The two were afterwards reconciled.

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—From a review in the Boston Transcript of the English Singers' first appearance in Boston, October 31, 1926.

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in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear the soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake: the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public use and thus fulfilling the ardent vow made by me long ago of putting the fruits of my labor on the altar of the country."

The symphony was repeated in Vienna on February 27, 1814. On November 29 of that year it was performed with a new cantata, "Der glorreiche Augenblick," composed in honor of the Congress at Vienna and "Wellington's Sieg." The Empress of Austria, the Tsarina of Russia, the Queen of Prussia, were in the great audience. The concert was repeated for Beethoven's benefit on December 2, but the hall was half empty.

***

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an Introduction, poco sostenuto, A major, 4-4. The main body is Allegretto, A minor, 2-4.

II. Allegretto, A minor, 2-4.

III. Presto, F major, 3-4.*

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to M. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—"unbuttoned joy," as the composer himself would

*Alexander Siloti, the Russian pianist and conductor, contributed an article to the *Signale* of September 17, 1913, in which he argued that this whole Scherzo should be considered as being in 6-4 instead of 3-4.

have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song."

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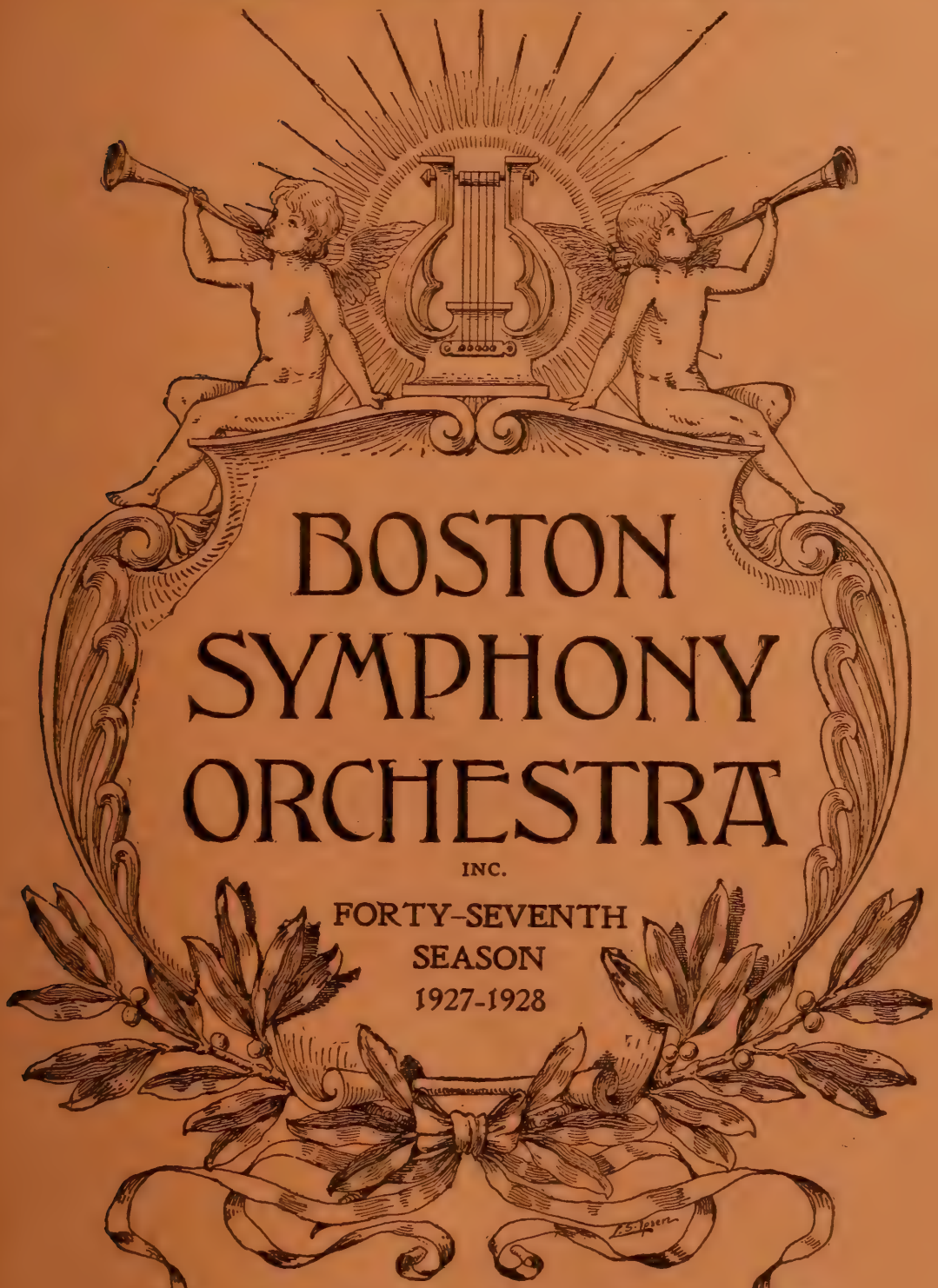

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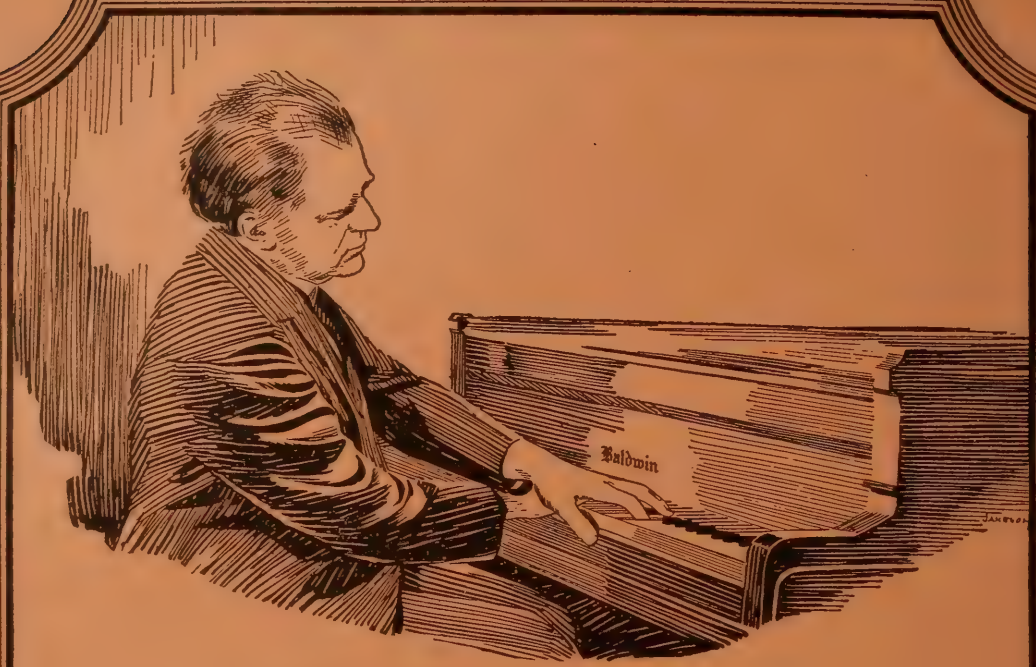

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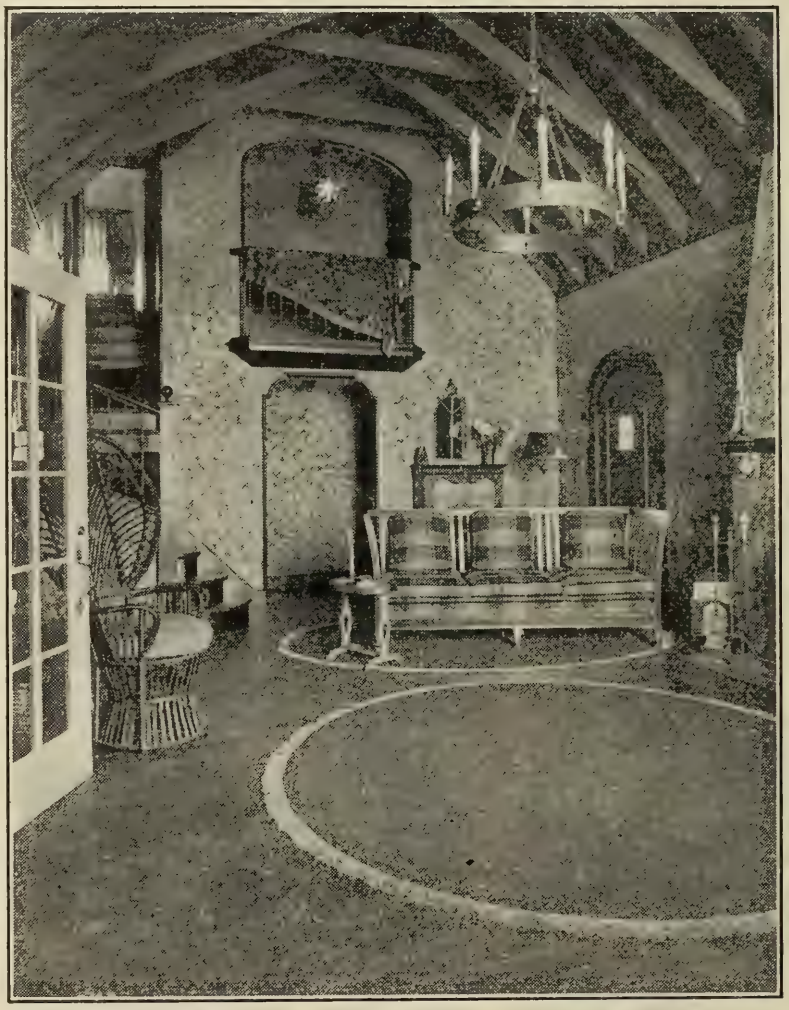

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Mozart . . . Symphony in C major, No. 34 (Koechel No. 338)
I. Allegro vivace.
II. Andante di molto.
III. Finale: Allegro vivace.

Paisiello . . . . Overture to "Nina, o La Pazza per Amore"

Berlioz . . . . "Royal Hunt and Tempest, Descriptive Symphony," from "The Trojans"

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Overture to "Teseo"; Musetto from "Il Pastor Fido"; Bourrée from "Rodrigo" . . . . . George Frideric Handel

(Born at Halle, February 23, 1685; died at London, April 14, 1759)

"Teseo" ("Theseus") a tragic opera in five short acts, was produced at the Haymarket, London, January 10, 1713. The libretto was by Nicola Haym. Valeriano (Pellegrin), a castrate countertenor, was one of the principal singers in this opera and in "Pastor Fido." In the former opera he took the part of Theseus. Medea was portrayed by Signora Pilotti. As no capable bass was at hand, the rôle of Egeo was taken by the alto castrate Valentini. The other chief singers were Mmes. Margarita del'Epine, Vittoria Albergatti, and Miss Barbier. The latter two sang in male dress a duet for soprano and alto.

The overture is in three parts. In the second, a pause for two measures is noteworthy.

The overture begins Largo, B-flat major, and is followed by fugal measures, oboes, bassoon, strings.

*
* *

"Il Pastor Fido," a pastoral opera, text by Giacomo Rossi, was

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produced in London on November 26, 1713. Valeriano then sang for the first time on the London stage. The other singers were Valentini (Valentino Urbani); Signora Pilotta Schiavonetti; Signora Margarita del' Epine; Miss Barbier and Mr. Leveridge. All sang in Italian. Handel revised the opera several times; he added choruses in 1734.

In the 1734 version, the third edition, Prologue and three acts, the singers were Caresties, Strada, Beard, Catterina Negri, Rosa Negri, Waltz. Mme. Sallé headed the dancers. The Musette, G major, 3-4, is for traverse flute and strings.

*
* *

"Rodrigo" was produced at Florence in 1707. By its success he gained the favor of the Grand Duke and the love of the leading singer Vittoria Tarquini.* The Grand Duke presented him with a service of plate and a purse of a hundred sequins. There is a curious feature in the orchestration. In a martial song, "The trumpet now is sounding," the oboe plays the principal part of the accompaniment. As the trumpet was then not unknown to Handel, one infers that no able trumpeter could be found in Florence.

*Not Vittoria Tesi, as Chrysander has it, for she was only seven years old in 1707, and did not go on the stage until 1716.

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The opera is in three acts. The overture is immediately followed by these dance numbers: Gigue, Sarabande, Matelot,* Menuet, Bourrée, Menuet, Passacaille. The Bourrée is in B-flat major, 2-2.

"THE WALK TO THE PARADISE"; INTERMEZZO FROM THE OPERA, "THE VILLAGE ROMEO AND JULIET" . . . . . FREDERICK DELIUS

(Born at Bradford, England, on January 29, 1863; now living)

This opera, composed in 1900–01, a lyric drama in six pictures, was produced as "Romeo und Julia auf dem Dorfe," at the Kömische Oper, Berlin, on February 21, 1907. The chief singers were Lola Artôt de Padilla, Zador, Merkel, Pröll. (We believe that extracts had been given in concert form in London before this.) The text was arranged by Delius and his wife from a tale by the Swiss novelist, Gottfried Keller. The opera was produced in London, February 22, 1910, "The Village Romeo and Juliet": Ruth Vincent and Walter Hyde, the lovers; Robert Maitland, the Black Fiddler; Mr. Beecham, conductor. There was a revival at Covent Garden

*The matelot, or matelotte, was a Dutch sailor's dance somewhat like the English hornpipe. The dancers wore wooden shoes; their arms were interlaced behind their backs. It was in 2-4 time.

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in March, 1920: Miriam Licette and Walter Hyde, the lovers; Percy Heming, the Black Fiddler; Sir Thomas Beecham, conductor.

Manz and Marti are two farmers whose farms are separated by a narrow strip of land. Marti's bastard son, known as the Black Fiddler, is the heir to this strip, but he prefers to lead a wandering life. Sali is the son of Manz; Vreńchen, the daughter of Marti. The latter, surprising the lovers embracing, separates them, for here again is a case of Montagu *vs.* Capulet. Sali fells Marti to the ground, and Marti, incurably insane, is taken to the madhouse. The lovers, one night, sitting by the fire, fall asleep and dream they are married. They determine to leave the village. They wander. Arriving at a fair, they know what scandal is. Then they determine to walk to the Garden of Paradise. This Paradise is in fact a tumble-down old inn by a river at the foot of mountains. The Black Fiddler is there. He has told in sardonic manner to his wild companions the story of the lovers, who are welcomed. Will they not join the crowd and lead a joyous life? No, this riotous life is not for them. As they sit in the garden, flooded by moonlight, they hear a boatman singing: "Heigho, wind, sing low! sing low! Travellers are a-passing by." Sali says, "Shall we two drift down the

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river?" The lovers go on a hay-laden barge. "This will be our marriage bed." They drift along until Sali pulls the plug out of the bottom of the barge, while ribald laughter and the sound of fiddling burst from the inn.

"The Walk to the Paradise" is the Interlude between the fifth and sixth pictures. It has been described as the epitome of the whole drama.

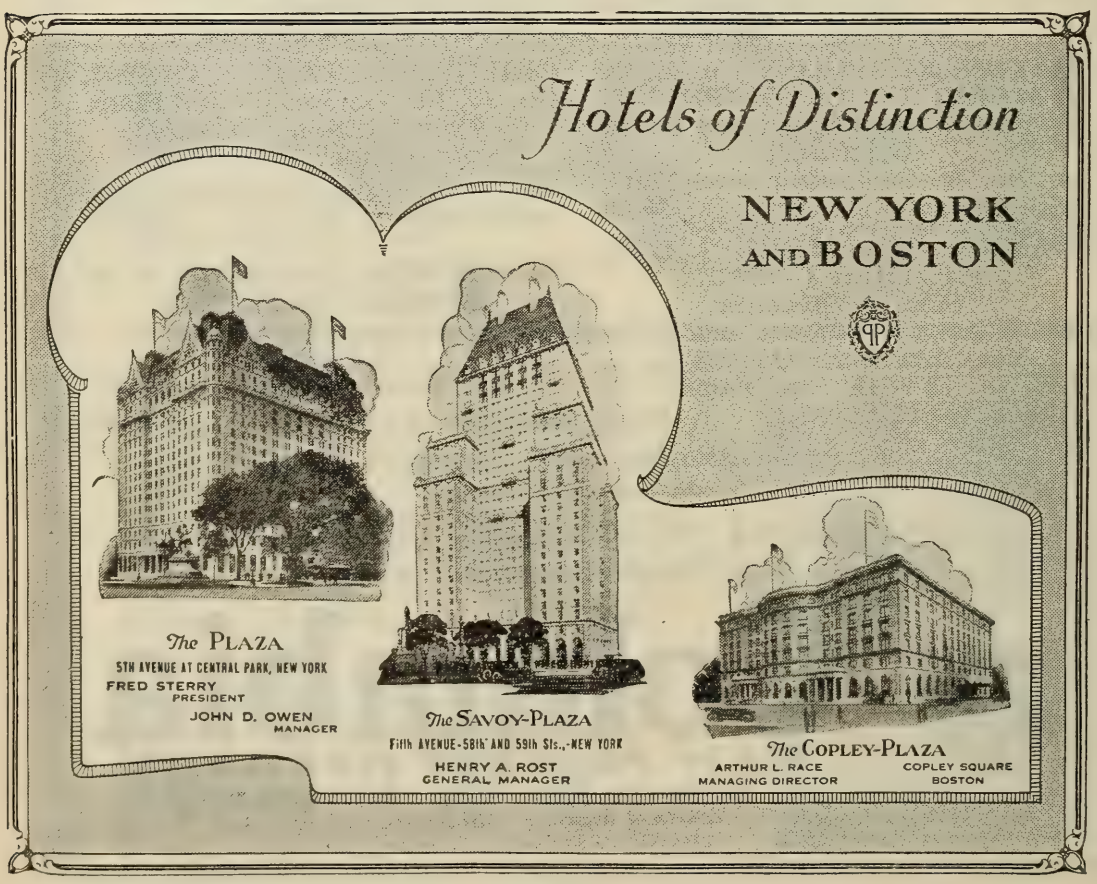
Symphony in C major, No. 34 (Köchel, No. 338)

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This symphony was composed at Salzburg. The score bears the inscription, "di Wolfgango Amadeo Mozart li 29 d' Agosto, Salisburgo, 1780." The symphony is supposed to be the one mentioned by Mozart in his letter from Vienna, April 11, 1781: "I have lately forgotten to write that the symphony (conducted by the old Bono*)

*Joseph Bono, or Bonno, born at Vienna in 1710, died there in 1788. He was the son of a running footman in the service of the Emperor Charles VI., who sent the boy to Naples to study composition. The Emperor took him on his return into his service as Imperial Conductor and Chamber Composer. Bono wrote these operas: "Ezio": "Il vero omaggio" (1750); "Natale di Giova" (1740); "Danae" (1744); "Il Re pastore" (1751); "L'Eroe Cinese" (1752); "L'Isola disabitata" (1752); "Atenaide" (1762); two oratorios "Isacco" and "San Paolo in Atene," also music for the church. He was one of the greatest singing teachers of his period. He conducted the Wiener Tonkünstler Societät from 1775 till his death, when he was succeeded Salieri. This society refused to admit Mozart to membership, because he could not present a certificate of baptism.



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went *magnifique,* and had great success. Forty violins played—the wind instruments were all doubled—ten violas, ten double-basses, eight violoncellos, and six bassoons."

The symphony was played for the first time at a concert of the Boston Symphony Orchestra in Boston on April 1, 1899. The last performance at these concerts was on November 3, 1923.

The symphony is scored for two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings. There is no minuet.

The minuet was not first introduced into the symphony by Haydn, as is often stated. There is one in a symphony in D major by Georg Matthias Monn* composed before 1740. Haydn's first symphony was composed in 1759. Gossec's first symphonies were published in 1754. Sammartini (1734) and others had written symphonies before Gossec; but the date of Gossec's introduction of the minuet has not been determined. There were some who thought that a symphony worthy the name should be without a minuet. The learned Hofrath Johann Gottlieb Carl Spazier of Berlin wrote a strong protest which appeared in the number of the *Musikalisches Wochenblati* after the issue that announced Mozart's death. He characterized the minuet as a destroyer of unity and coherence.

*Little is known about this Viennese composer of the eighteenth century except that he was fertile. A list of some of his works is given in Gerber's "Neues historisch biographisches Lexikon der Tonkünstler," Vol. II. (Leipsic, 1813).

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I. The first movement, Allegro vivace, C major, 4-4, begins immediately with the first theme: the thesis is forte, full orchestra; the antithesis, piano, strings, and bassoons. This chief theme is in the decorative, festival manner of the Italian theatre-symphony and continues in sturdy march fashion; but after the subsidiary in passage-work there is a modulation to G minor. Mozart is here found thinking for himself and venturing on a new road. In earlier symphonies he had shown a romantic feeling foreign to his period, but only in the second thematic section. (Thus there is no such

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departure in the Symphony No. 33, which immediately precedes; the whole treatment is purely Viennese as exemplified by Haydn.) The second theme is in G major. Although it is sprightly, the melody is not in the cut-and-dried fashion of the time.

II. The second movement, Andante di molto, F major, 2-4, is scored for strings and bassoons with two independent viola parts. The first theme is a departure from the rococo shepherd song; there is more virility in the sentiment. The second theme approaches closer romanticism.

III. The Finale, Allegro vivace, C major, 6-8, is a rondo on themes with their subsidiaries. This movement is much more closely allied to the old form of the theatre-symphony.

Overture to "Nina, o La Pazza per Amore" ("The Love-Crazed")

Giovanni Paësiello (Paisiello)

(Born at Taranto on May 9, 1740; died on June 5, 1816, at Naples)

"Nina," the 76th of Paësiello's operas, was produced at the little theatre of Caserta, near Naples; later at Naples in May, 1787. The libretto was adapted from the French piece by Marsollier, to which Dalayrac had set music (Paris, 1786). Nina is in love, but her father opposes; he wishes her to wed another. The two rivals fight a duel, and the report goes out that her lover is slain. Nina goes mad, waiting to see him again at the spot where she heard the false report of his death. Others, even her father, are unknown to her. At last her lover returns. She does not recognize him until words and caresses restore her reason. This theme was also used by Coppola for an opera (Rome, 1835).

Paësiello's opera was for many years a favorite, hailed as a little masterpiece. Dalayrac's "Nina" was performed at Charleston, S.C., in July and October, 1794.

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"Chasse Royale et Orage; Symphonie Descriptive" ("Royal Hunt and Tempest"), Act II. of "Les Troyens."

Hector Berlioz

(Born at la Côte-Saint-André (Isère) on December 11, 1803; died at Paris on March 9, 1869)

"Les Troyens," a lyric poem in two parts: I., "La Prise de Troie," II., "Les Troyens à Carthage," text and music by Berlioz, who dedicated the work to "Divo Virgilio," was composed in 1856–58. "Les Troyens à Carthage," five acts with a prologue, was performed for the first time at the Théâtre Lyrique, Paris, November 4, 1863. Didon, Mme. Anne Arsène Charton-Demeur; Anna, Marie Dubois; Ascagne, Mlle. Estagel; Enée, Monjauze; Narbal, Petit; Panthée, Peront; Iopas, De Quercy; Hylas, Cabel; 2 Soldats Troyens, Guyot and Teste. There were twenty-one performances.

"The Royal Hunt and Tempest" was designed for an orchestral intermezzo with action on the stage and with a mixed chorus. The orchestral portion is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two cornets-à-pistons, two trumpets, three trombones, ophecleide (bass tuba), a set of three kettledrums, bass drum, two sets of kettledrums off stage (*ad lib.*), strings. The orchestral score was not published until 1884 or 1885.

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The first performance of this excerpt in Boston was on February 28, 1919, by the Boston Symphony Orchestra, Henri Rabaud conductor.

We condense and paraphrase the description given by Adolphe Boschot in the third and last volume, "Le Crépuscule d'un Romantique," of his authoritative life of Berlioz (Paris, 1913).

Æneas has returned. Now comes the fatal episode that Juno and Venus have prepared: a hunt, a tempest. Here Berlioz again gives striking evidence of his long and assiduous love for Virgil. This Interlude is shot through with the Virgilian spirit; it is almost a musical transference of a passage in the "Æneid." The true "programme" of this orchestral composition is found in Virgil's own lines:—

> Speluncam Dido dux et Trojanus eamdem
> Devenient . . .
> Hic Hymenaeus erit.*

An African virgin forest in the morning. By means of a "descriptive symphony," by a ballet-pantomime (a ballet *hypocritique,* as his master the Chevalier Lesueur would have said) this romantic composer, who aspires to a classic style, satisfies his taste for the picturesque, also his desire to have Virgil his guide. In the "Æneid," the gods command the elements to bring about the fall of Dido; under the decree of the Olympians, natural forces seem to become human and collaborators in a drama. This gave Berlioz excellent opportunity for his genius to animate and individualize his descrip-

*Æneid, IV., 124–127.

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tive symphony and dissolve romantically human beings in the all-powerful influences of nature that is pantheistic.

At first there is a slow awakening of the forest. The sonorities, like the first morning flushes, are hesitating. Soon they are decided. Day breaks, and one sees white Naiads sporting between the reeds. Trills of flutes roll like watery pearls on the moving lines of their shoulders. A long violin figure twines as reflected sunbeams on bubbling springs. Suddenly there is a hunting fanfare. The frightened Naiads stop and listen. The fanfare is heard nearer and nearer. The Naiads vanish in the reeds; hunters quickly cross the stage; they are dispersed. Scarcely have they disappeared when innumerable little notes fall as hurried drops. Scale passages whirl as leaves in a squall. Now there is the undefined rustling of the forest whipped by wind and rain. The murmuring multiplies. Innumerable drops fall from leaves on leaves. A new fanfare. A hunter runs, distracted, caught by the storm that is everywhere. "Strange and delicious enchantment of this fanfare—how can one express definitely what it suggests to the imagination? In the midst of the tempest, this human noise seems so feeble, so distressed. This lament, this anguish—this groaning that becomes gentle so far is it away—vanishes, futile in the impassive drama of natural forces. And the rain continues to be heard on the shuddering keyboard of the foliage." A flash of lightning.

Prima et Tellus et pronuba Juno
Dant signum: fulsere ignes, et conscius aether
Connubiis.*

*Æneid, IV., 166–168.

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Soon Æneas and Dido find refuge in the fatal cave.

Conjugium vocat; hoc praetexit nomine culpam.*

Fauns appear, and bounding on their shaggy feet pursue dishevelled Oreads: *summoque ulularunt vertice Nymphae.*† A thunderbolt falls, shatters an oak and fires it, whereupon sylvan creatures and Satyrs brandish the blazing branches as nuptial torches. They dance madly; the light of the torches falls on trunks and foliage; mingled with the pour of rain it runs over the rocks like a fiery torrent; and while the forest resounds with the horrible howling of the Nymphs, voices are heard throwing out an omen of death. They cry, these inevitable voices: "Italy! Italy!" At last the tempest dies. The Naiads reappear in the reeds. Far away, melancholy through remoteness, a last hunting fanfare fades into the infinite silence of calmed nature.

Boschot believes that this Interlude is far more picturesque and poetic in the concert hall than on the stage. "What becomes of the Nymphs, so gracefully fluid in the fancy, when they are only *figurantes* in fleshings?" On the other hand, Étienne Destranges ("Les Troyens de Berlioz," Paris, 1897) says: "To be satisfied with playing this symphonic picture as an entr'acte is the height of absurdity. The essentially descriptive music of these pages demands imperatively a scenic performance."

But Berlioz himself had his doubts. He wrote this "Avis pour l'intermède" on his manuscript:—

"In case the theatre is not big enough to allow the animated and grand stage business of this Interlude; if one cannot obtain chorus women to run about the stage with dishevelled hair, and chorus men

*Æneid, IV., 172.
†Æneid, IV., 168.

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dressed as Fauns and Satyrs to indulge themselves in grotesque gambols while crying 'Italy'; if the firemen are afraid of fire, the machinists afraid of water, the director afraid of everything, this symphony should be wholly suppressed. Furthermore, for a good performance a powerful orchestra, one seldom found in opera houses, is necessary."

As a matter of fact, this scene was bungled at the first performance, and was cut out at those following. This was only one of many cuts. Let Berlioz tell the tragedy of the Interlude. "The Interlude of the chase was wretchedly managed. They gave me a painted torrent instead of several real waterfalls; the dancing Satyrs were represented by a group of little twelve-year-old girls; they did not hold the burning branches, for the firemen objected from fear of fire; the Nymphs did not run wildly across the forest, shouting 'Italy!' the female chorus was placed in the wings and their cries were not heard in the hall; the thunder was scarcely heard when the bolt fell, although the orchestra was small and feeble. The machinist demanded at least forty minutes to shift the scene after this pitiful parody."

* * *

When he was only fourteen years old Berlioz was overcome by the story of Dido and Æneas as told by Virgil in the fourth book of the "Æneid," read to him by his father. He himself could then read Horace and Virgil. His admiration for the latter poet grew to be a passion, but it was not till 1856 that he firmly resolved to write "Les Troyens." Perhaps he needed, discouraged as he was, the urging of the Princess Carolyne Sayn-Wittgenstein. She at last said to him: "Listen. If you recoil, if you do not dare everything for Dido and Cassandra, I shall never see you again." Letters of Berlioz to the Princess (edited by La Mara and published at Leipsic in 1903) contain interesting details concerning his work. In 1865 he sent her a copy of a dedicatory letter which is found in a few copies of the edition of "Les Troyens" for voice and pianoforte. In this dedication he said: "I have written 'Les Troyens.' Without you and without Virgil this work would not be in existence. You have said in sending me to the combat, as the Spartan women said to their sons when they gave them a shield, 'Return *with* it or *upon* it!' I have returned—bleeding, enfeebled—*with* the shield. My work also, during the war, has received cruel wounds. I have had the strength

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to dress them. It is now cured: here it is all whole. It bears and it should bear this votive inscription: '*Divo Virgilio*'; but could it not also bear your name?"

"Les Troyens" was revived at Paris on June 9, 1892, at the Opéra-Comique. Didon, Mme. Delna, who then, at the age of seventeen, made her first appearance; Anna, Mme. de Béridez; Enée, Lafarge; Iopas, David; Hylas, Clément; Narbal, Lorrain; Mercure, Bernaret; Panthée, Boudouresque; 2 Soldats Troyens, Belhomme and Fournets.

The first performance of the two parts as one opera was at Carlsruhe under Felix Mottl, December 6, 7, 1890, when Dido was impersonated by Miss Mailhac and Cassandra by Mme. Reuss.

The first performance of "La Prise de Troie" in Paris was at the Opéra, November 15, 1899. Charèbe, Renaud; Enée, Lucas; Ombre d'Hector, Chambon; Priam, Delpouget; Panthée, Douallier; Hélenus, Cabillot; Chef Grec, Paty; Un Soldat, Peloga; Cassandre, Mme. Delna; Andromaque, Mlle. Flahaut; Ascagne, Mlle. Agussol; Hécube, Mlle. Beauvais; Polyxène, Mlle. Mathieu.

The second act of "The Fall of Troy" was performed in concert form at the Music Festival directed by Theodore Thomas in the Armory of the 7th Regiment in New York, May 6, 1882. The chief singers were Mmes. Materna, E. Aline Osgood, Winant, and Messrs. Campanini, Toedt, Galassi, Remmertz and M. W. Whitney.

"The Trojans in Carthage," arranged as a dramatic cantata by H. E. Krehbiel, was performed in English and in concert form in Chickering Hall, New York, February 26, 1887. Mr. Van der Stucken was the conducter. The Arion Society, the Choral Society, choir boys of St. Francis Xavier College formed the chorus, and the chief singers were Mme. Marie Gramm, Dido; Marie Groebl, Anna; Fanny Hirsch, Ascanius; Max Alvary, Æneas; William Dennison, Iopas; G. Prehn, Pentheus; Remmertz, Narbal. The narrator was Charles Roberts, who read the connecting narrative prepared by Joseph S. Tunison, to keep the thread of the story before the mind of a concert audience. This was the first performance of the work in America.

* * *

The first scene from the second act of "The Trojans in Carthage" was performed at a concert of music by Berlioz, conducted by Albert Debuchy, first bassoon of the Boston Symphony Orchestra (1901-05), in Symphony Hall, Boston, March 20, 1908. Dido, Nora F. Burns; Anna, Margaret Glenn; Ascanius, Elma Ingelmann; Æneas, C. B. Shirley; Iopas, James Rattigan; Narbal, A. R. Frank; Pentheus, Millard Bowdoin; Mercury, Earl Marshall. There was a chorus. The orchestra numbered sixty-four.

The Marche Troyenne was played at a concert of the Boston Orchestra Club, Mr. Longy conductor, April 23, 1901.

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Overture to "The Two Blind Men of Toledo"

Étienne Nicolas Méhul

(Born on June 22, 1763, at Givet (Ardennes); died at Paris on October 18, 1817)

Marsollier wrote a libretto, "Les Deux Aveugles de Bagdad," in 1792, for which Fournier wrote music. The opera failed. Marsollier revised the text, moved the action to Spain, and placed the leading characters in Toledo. Méhul, too easy in the choice of texts, was persuaded to write the music. The first performance was at the Opéra-Comique, Paris, on January 28, 1806. The chief singers were Mmes. Desbrosses, and Gavaudan; MM. Chénard, Solié, and Martin. The text was again found poor; Méhul's music was praised.

The chief theme of the overture, which was popular for half a century, is a Spanish bolero. Pougin points out the effect given by the second violins, marking the bolero rhythm with the wood of the bows. The *Journal de Paris,* when the opera was first performed, called attention to the use of the wind instruments in the overture. "Such overtures are true prologues, thus differing greatly from the insignificant and monotonous ones with which the Italians deign to be satisfied."

Ballet Air from "Zémire et Azor"

André Erneste Modeste Grétry

(Born at Liége on February 8, 1742; died at Montmorency, near Paris, on September 24, 1813)

"Zémire et Azor," a fairy opera in four acts, text in free verse by Marmontel, music by Grétry, was produced at Fontainebleau on November 9, 1776; at Paris, on December 10, 1771.

The subject of the libretto is the story of "Beauty and the Beast." The score was enlarged by Adolphe Adam later for the Opéra-Comique; reduced to two acts for that theatre in 1832; restored to four in 1846. The part of Azor (the Prince) was first taken by Clairval.

The opera was given on foreign stages. At a German fair, Grétry

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tells us, it was performed on the same day in Flemish, German, and French.

Songs from the opera were given in concert at Baltimore in 1790; in Philadelphia, in 1789. The opera was performed at Charleston, S.C., on June 9, 1795.

ENTR'ACTE

JEW'S-HARPS AND MOUTH ORGANS

(London *Times,* July 1, 1926)

A hundred years ago, as our columns have recorded this week, a musician played the Jew's-harp before King George IV.; and last Saturday another musician won in Vauxhall the mouth-organ championship of the three kingdoms. To our reporter in 1826, and probably to everyone else then in England, the virtuoso of the Jew's-harp was merely "a foreigner named Eulenstein." Musical scholarship, in Grove's Dictionary, can tell us now that he was Charles Eulenstein of Heilbronn, and that he so injured his teeth by playing his Jew's-harps that he all but gave it up until a dentist found the remedy. He must have worked them hard indeed, since he played upon sixteen Jew's-harps at once, which is one harp for each pair of teeth. In these days of publicity, the champion mouth-organist need not wait for the new edition of Grove to see himself known as Mr. S. Haywood, a London policeman; and the Marsyas to this Apollo was, as he should be, a denizen of the earth, a farm-worker. They were playing, did they know it or not, upon a modern form of the oldest musical instrument in the world; for the mouth-organ is a child of the Pandean pipe, the syrinx. Man, hearing long ago the breezes play their wild music on the broken tops of reeds, took the reed for his pipe, and made it, singly, into the flute, the clarinet, and so forth, and, in numbers, into at least two sorts of organ, the church-organ and the mouth-organ. Eulenstein's Jew's-harp also has its honorable place in the science of music. Learned

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men have disputed about the nature of the vibration with which the little elastic steel tongue makes the "quite astonishing" sounds that are controlled by changes in the shape and size of the cavity of the mouth that bites upon the metal frame. Frederick the Great gave money and his discharge to a soldier who charmed him with the Jew's-harp; Eulenstein laid upon it the foundations of fame and success in Scotland, in Bath, and in his own country.

Yet men will long continue to find the mouth-organ and the Jew's-harp a little comic. Virtuosi like Eulenstein and Haywood may make celestial ravishment upon them, and still the first thought which they suggest will be the thought of small boys and unpleasing noises. These instruments are not alone in misprision. The mouth-organ's distant kinsman, the flute, has not yet outgrown the spite of period and of misuse. A great flautist has lately died; and our memoir of him made it plain that one task which Louis Fleury had to perform was to rescue his beautiful instrument from the taint of ridicule. Showy executants had played the wrong sort of music on it; and not yet were all memories dead of the young men who came to dinner with their flutes in their pockets, expecting to be asked to play. No one who had heard Louis Fleury play what seemed indeed a magic flute, and no one who has held and handled,

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and heard even moderately well played, an old box-wood flute, will be likely to think of a flute as funny. Yet even to these few the unfortunate rhyming of the English name with "toot" may occur, at lax moments, with inappropriate levity. And, seeing how much difficulty the flute has had to climb free of ridicule, the Fleurys of the Jew's-harp and the mouth-organ must expect an even harder and longer battle against unworthy association. Many a year must pass before a composer will be found to write new music for the Jew's-harp or the mouth-organ, as Gluck, Mozart, Beethoven wrote new music for the "musical glasses." But there is one obvious way in which these neglected instruments could be helped to take their proper place. A great many children are learning, with pain to themselves and to their hearers, the piano and the violin. Most of them will never be any good at either. At the mouth-organ or the Jew's-harp they might prove to be Eulensteins or Haywoods. The idea may be commended to Sir Hugh Allen. With a steady supply of fine Jew's-harpists and mouth-organists there would be at least a chance that music might work free of that rut out of which some of the younger composers are heroically trying to lift it with only the ordinary instruments at their disposal.

Prelude to "The Mastersingers of Nuremberg"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The Prelude to "Die Meistersinger von Nürnberg" was performed for the first time in the Gewandhaus at Leipsic, November 1, 1862. At a concert organized by Wendelin Weissheimer for the production of certain works, Wagner conducted this Prelude and the overture to "Tannhäuser." The hall was nearly empty, but the Prelude was received with so much favor that it was immediately played a second time. The opera was first performed at Munich, June 21, 1868.*

One critic wrote of the Prelude, "The overture, a long movement in moderate march tempo, with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monot-

*The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hözel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886: Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemlitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Magdalene. The first performance in Boston was at the Boston Theatre, April 8, 1889, with Fischer, Sachs; Beck, Pogner; Mödlinger, Beckmesser; Sedlmayer, David; Alvary, Walther von Stolzing; Kaschoska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.

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ony." The critic of the *Mitteldeutsche Volkzeitung* wrote in terms of enthusiasm. The *Signale's* critic was bitter in opposition. He wrote at length, and finally characterized the Prelude as "a chaos," a "tohu-wabohu' and nothing more." For an entertaining account of the early adventures of the Prelude, see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pages 163–209.

This Prelude is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes combined in various ways. The tonality of C Major is well maintained.

2. A second period, E major, of lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode in the nature of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie (compare Elgar's theme of "London Citizenship" in "Cockaigne").

Wagner in his Autobiography tells how the idea of "Die Meistersinger" formed itself; how he began to elaborate it in the hope that it might free him from the thrall of the idea of "Lohengrin"; but he was impelled to go back to the latter opera. The melody for the fragment of Sachs's poem on the Reformation occurred to him while going through the galleries of the Palais Royal on his way to the Taverne Anglaise. "There I found Truinet already waiting for me and asked him to give me a scrap of paper and a pencil to jot down my melody, which I quietly hummed over to him at the time." "As from the balcony of my flat, in a sunset of great splendor, I gazed upon the magnificent spectacle of 'Golden' Mayence, with the majestic Rhine pouring along its outskirts in a glory of light, the prelude to my 'Meistersinger' again suddenly made its presence closely and distinctly felt in my soul. Once before had I seen it rise before me out of a lake of sorrow, like some distant mirage. I proceeded to write down the prelude exactly as it appears to-day

in the score, that is, containing the clear outlines of the leading themes of the whole drama." One night when he had sketched the theme of Pogner, "Das schöne Fest Johannistag," he heard suddenly the mad laughter, horrible whimpering, and frightful howling of his servant Lieschen attacked with hysterical convulsions.

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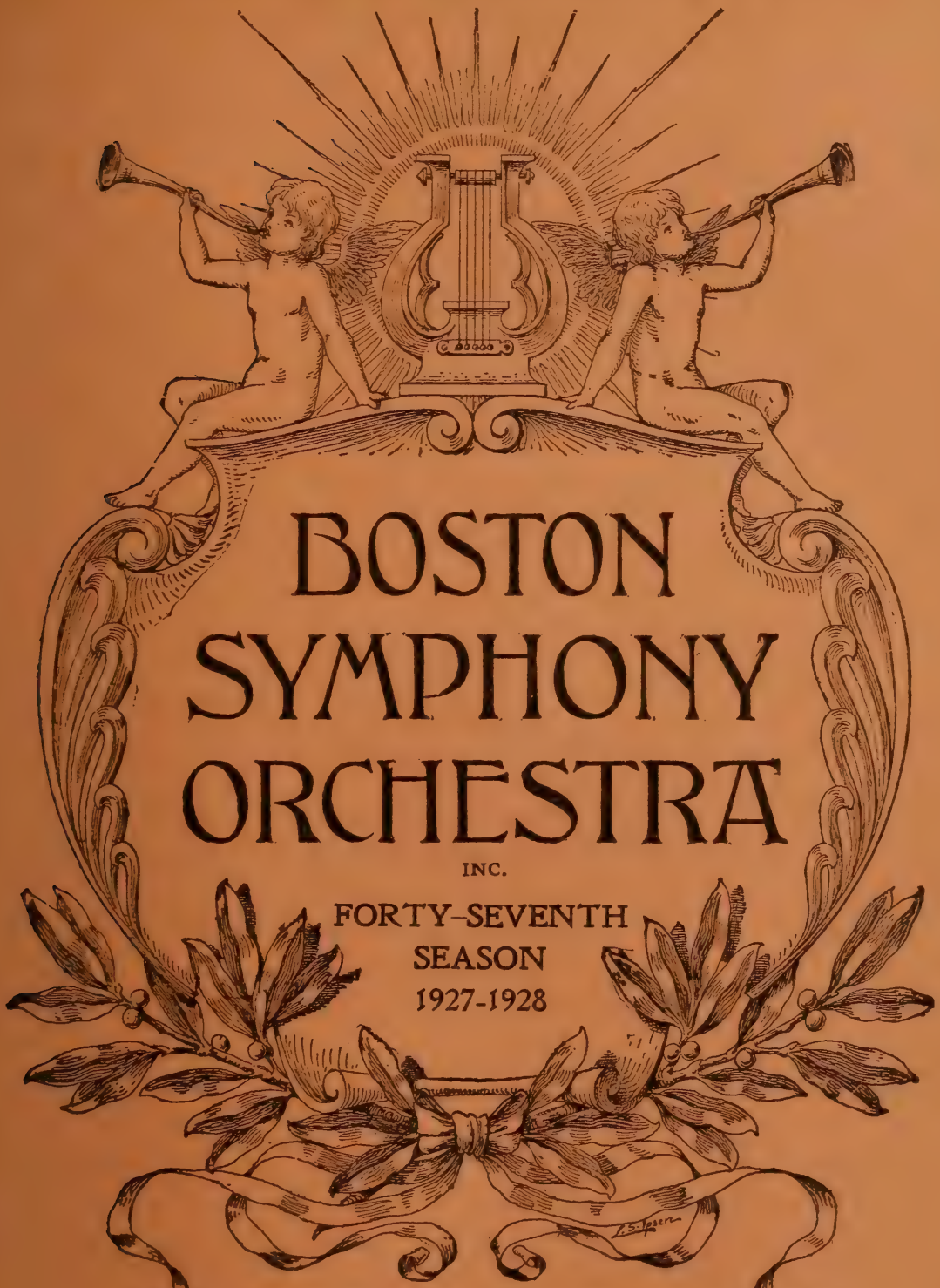

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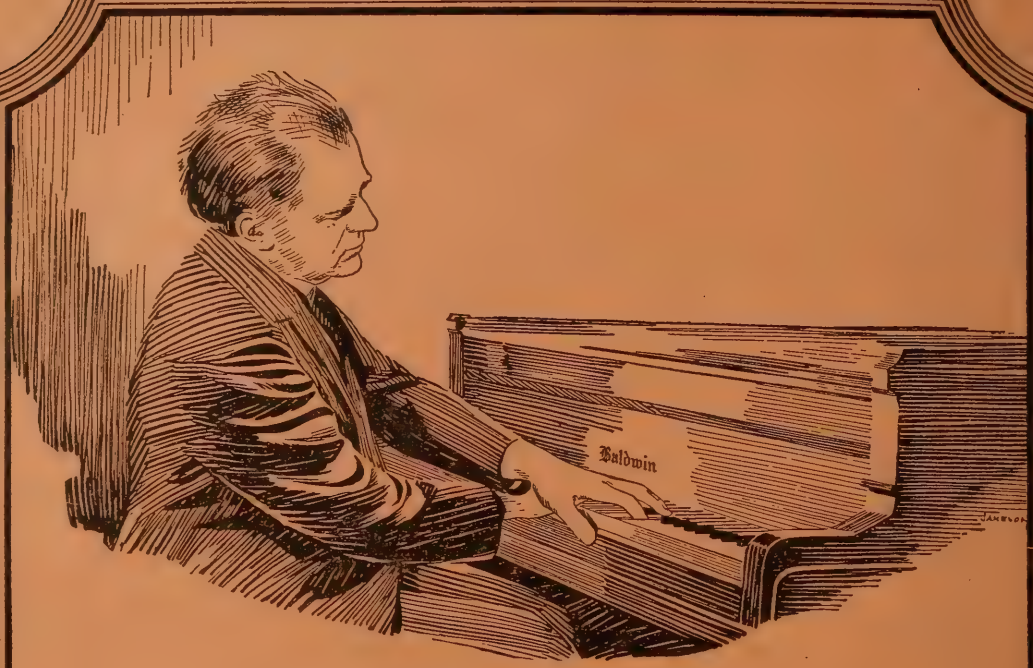

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Programme of the

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TUESDAY EVENING, FEBRUARY 14, at 8.15

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

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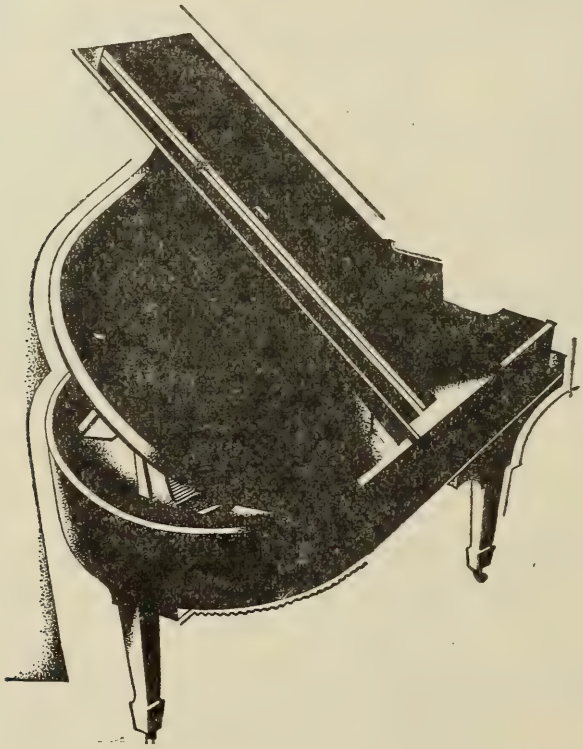

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TUESDAY EVENING, FEBRUARY 14

AT 8.15

PROGRAMME

Bach . . . . . Concerto No. 2 in F major, for Violin, Flute, Oboe and Trumpet (Edited by Felix Mottl)

(Messrs. Burgin, Laurent, Gillet, Mager)

I. Allegro moderato.
II. Andante.
III. Allegro.

Rimsky-Korsakov . . . Overture to the Opera, "A Night in May"

Dukas . . . . . "La Péri, Poème Dansé"

Sibelius . . . . . Symphony No. 1 in E minor, Op. 39

I. Andante ma non troppo; Allegro energico.
II. Andante ma non troppo lento.
III. Allegro.
IV. Finale (Quasi una Fantasia): Andante; Allegro molto.

There will be an intermission of ten minutes before the symphony

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(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750)

This composition is the second of the six Brandenburg concertos. Completed March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. The prince was provost of the Cathedral at Halberstadt. He was a bachelor, who lived now at Berlin, now on his estate at Malchow. Fond of music, not in an idle way, he was extravagant in his tastes and mode of life, often going beyond his income of nearly 50,000 thalers. He met Bach—some say at Carlsbad—in 1718 or 1720, and asked him to write some pieces for his private orchestra, which contained players of high reputation.

Bach sent the pieces entitled "Concerts avec Plusieurs Instruments" to Berlin, with a dedication in French. This dedication was probably written by some courtier at Cöthen, where Bach was then living. Nothing is known about the reception, nor is it known whether the concertos were ever played at the palace of the prince.

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It was his habit to catalogue his music; but the name of Bach was not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos, were recorded. Spitta thinks that the pieces were probably included in miscellaneous lots, as "77 concertos by different masters for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)"; or "100 concertos by different masters for various instruments—No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were then owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home was the Royal Library, Berlin. They were edited by S. W. Dehn, and published by Peters, Leipsic, in 1850.

In the dedication to "Son Altesse Royalle, Monseigneur Crêtien Louis, Marggraf de Brandenburg, etc., etc.," dated Cöthen, March 24, 1721, Bach entreated the Margrave "very humbly" "not to judge the imperfections of the concertos by the severity of that fine and delicate taste which every one knows that he possesses; but rather to see in them, by his kind consideration, the profound respect and the very humble allegiance which they seek to convey."

The original autograph bears the title "Concerto 2do à 1 Tromba, 1 Flauto, 1 Hautbois, 1 Violino concertati, è Violini, 1 Viola è Violone in Ripieno con Violoncello è Basso per il Cembalo."

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The original version has seldom been used, mainly on account of the high range of Bach's music for the trumpet. Kretzschmar suggested instead of the trumpet a second violin rather than the C clarinet or the lower octave of trumpet. Felix Mottl divided the trumpet part between two trumpets. He used the lower octaves in the extreme high passages and he added wood-wind instruments and horns. This version was played for the first time in Boston at a Symphony concert, December 28, 1901, Mr. Gericke, conductor.

Mr. Rabaud, when he conducted the concerto in Boston (March 14–15, 1919), gave the music for solo trumpet to two trumpets; otherwise the score of Bach is followed.

I. Allegro, alla breva, F major.

II. Andante, D minor, 3-4. The movement is based on a subject that is given first to the solo violin. Scored for flute, oboe, violin, violoncello, and harpsichord.

III. Allegro assai, F major, 2-4.

"The limitations of the trumpet cause the subject of the first movement to have rather an Italian air, as it was inevitable to base the passages allotted to it mainly on the component notes of a chord; otherwise that instrument does its best to play the same type of passages as the violins. The middle movement is a kind of quartet between the flute, hautboy, violin, and violoncello; and the last a

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showy movement in which the trumpet figures very gaily, and has a part which is almost unplayable in modern times owing to the extreme altitude to which it is called to rise."—C. Hubert H. Parry's "Johann Sebastian Bach."

Mottl said in the preface to his edition published in 1901: "Perhaps a talented builder will invent an instrument which, keeping the quality of the trumpet, may provide the means of performing the original score. In that case, of course, my arrangement must be instantly ignored."

The second Brandenburg concerto was played under Richard Strauss's direction at the third symphony concert of the Royal Orchestra, Berlin, in the fall of 1909. Before the performance he sent a statement to the newspapers. We quote from the translation made at the time by the Berlin correspondent of the *Musical Courier* (New York):

"The concerto has been arranged for concert purpose by Phillipp Wolfrum, a prominent Bach connoisseur, and has been provided with an independent solo part for cembalo and with manifold nuances. Unfortunately Wolfrum has retained the original voice for

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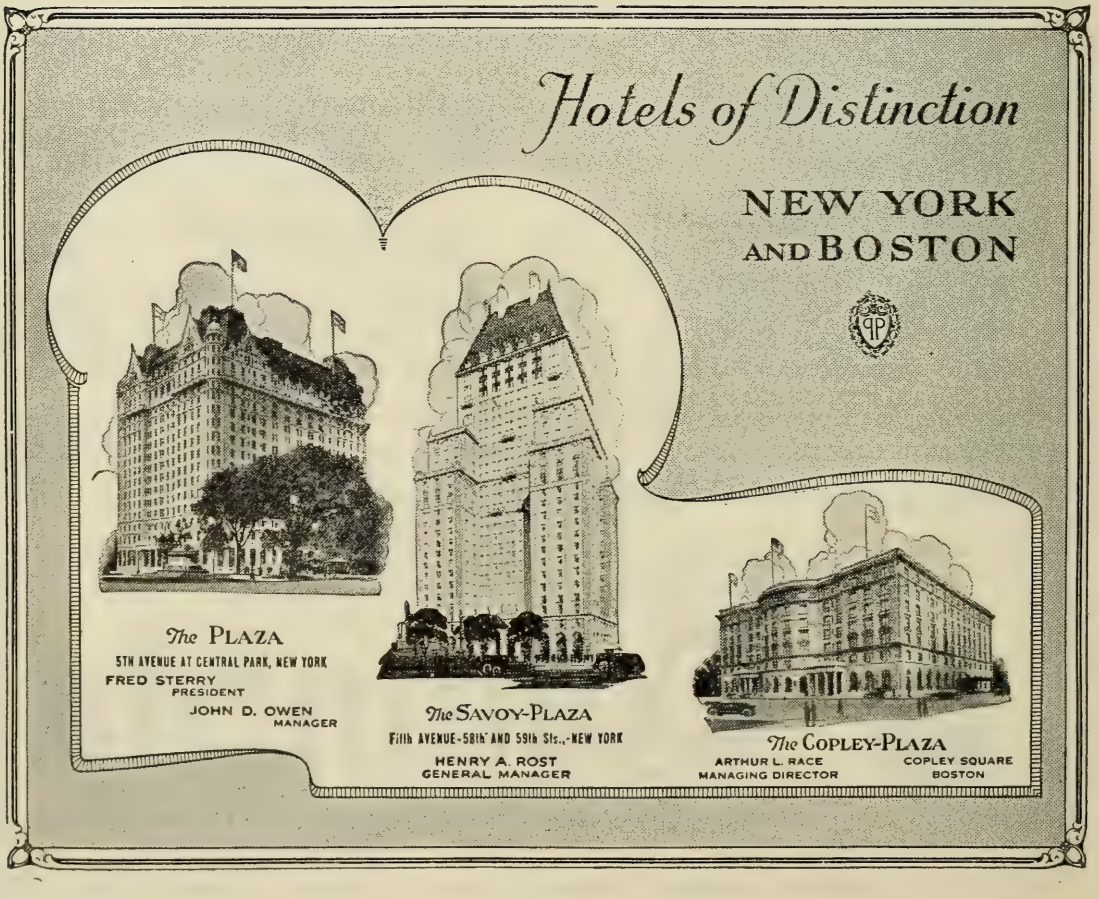
the high trumpet in F and such a high F trumpet does not exist. On what instrument the part was performed in Bach's time is beyond our knowledge. My father was of the opinion that this high Bach trumpet was a kind of high-pitched clarinet made of metal; hence the name clarini, as the trumpet was formerly called. The so-called Bach trumpets in use to-day, quite aside from the fact that they could not produce the high notes called for in this concerto, are in any case too blatant to be employed in such a delicate work of the chamber music style. The various elaborators of this concerto help themselves out of the difficulty by simply having the high parts of the trumpet played an octave lower, but this certainly was not in accordance with Bach's views, as thereby a middle voice was made out of an upper voice. Now I have hit upon the idea of having the high solo part of the F trumpet played by the piccolo-heckelphone, which has been recently invented by Wilhelm Heckel, of Biebrich on the Rhine; this instrument, although it has a good deal of oboe character, seems to me to be a good equivalent. As it is used in the tutti parts together with the trumpet, which is played an octave lower, and as it is moreover doubled by two C clarinets, a sound effect is produced which is as original as it is antiquated, and it probably comes very near to Bach's intentions. In the last move-



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ment, however, which consists chiefly of solo effects, I was forced to give the entire trumpet part to the piccolo-heckelphone and to write a totally new trumpet voice, which is partly played in unison with the solo violin, solo flute, and solo oboe. If I have deviated here from Bach's letter of the law, I believe that I have acted in accordance with his spirit. This new arrangement, which is the result of manifold experiments, probably produces the impression wished by Bach nearer than any other, at least until some ingenious instrument maker has invented a high trumpet which is adapted to the chamber music character of the work and can easily be used as solo instrument along with the violin, flute and oboe, without drowning out all the other independent voices." The correspondent added: "The new piccolo-heckelphone was discriminately and effectively employed, although it did not stand out in very bold relief in contrast to the other instuments. The modern grand piano which Wolfrum has made use of in the work seemed oddly out of place, however."

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Overture to the Opera "A Night in May"

Nicolas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin in the government of Novgorod, March 18, 1844; died at Leningrad on June 21, 1908)

This opera, based on a story by Gogol, was composed in 1877–8. The first performance was at St. Petersburg (now Leningrad), on January 9, 1880. The opera met with little success, nor did it win much favor in Russia when the revision was produced in 1894. Rimsky-Korsakov speaks of "middling success." At Frankfort there was only a courteous reception; Prague was more cordial.

In his interesting memoirs, Rimsky-Korsakov, speaking of "A Night in May," says that this story of sun and sun-god worship also brings in the survival of pagan beliefs, rites, superstitions in Christian observances; that this operatic story is connected with the Russian Trinity or Rusalnaya Week, called the "Green Christmas." He also says that when he wrote it, memories of his betrothal came to him. The opera is dedicated to his wife.

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"La Péri: Poème Danse" ("The Peri: A Danced Poem")

Paul Abraham Dukas

(Born at Paris, October 1, 1865; now living at Paris)

"La Péri," a ballet composed in 1910, was first performed at the Châtelet, Paris, at the Concerts de Danse given by Mlle. Trouhanowa, in April, 1912. She took the part of the Peri; M. Bekefi, the part of Iskender. The ballet was added to the repertoire of the Opéra-Comique, Paris, May 29, 1914, with Mlle. Trouhanowa and M. Quinault, as the Peri and Iskender. The music was first heard in concert form at a Lamoureaux concert, Paris, on November 23, 1913.

The first performance in the United States was by the San Francisco Symphony Orchestra, Alfred Hertz, conductor, at San Francisco, on January 7, 1916. The first performance in Boston was at a concert by the Boston Symphony Orchestra, Mr. Monteux conductor, October 25, 1918; there was a second performance by this orchestra on October 12, 1923.

The stage at the Châtelet showed gold mountains, crimson valleys, and trees bearing silver fruit.

The story of the Ballet as given in the programme book of "Concerts de Danse: N. Trouhanowa" is told in French. A translation reads as follows:—

It happened that at the end of his youthful days, since the Magi observed that his star was growing pale, Iskender went about Iran seeking the flower of immortality.

The sun sojourned thrice in its dozen dwellings without Iskender finding the flower. At last he arrived at the end of the earth where sea and clouds are one.

And there, on the steps that lead to the hall of Ormuzd, a Peri was reclining,

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asleep in her jewelled robe. A star sparkled above her head; her lute rested on her breast; in her hand shone the flower.

It was a lotus like unto an emerald, swaying as the sea under the morning sun.

Iskender noiselessly leaned over the sleeper and without awakening her snatched the flower, which suddenly became between his fingers like the noonday sun over the forests of Ghilan.

The Peri, opening her eyes, clapped the palms of her hands together and uttered a loud cry, for she could not now ascend towards the light of Ormuzd.

Iskender, regarding her, wondered at her face, which surpassed in deliciousness even the face of Gurda-ferrid.

In his heart he coveted her.

So that the Peri knew the thought of the King; for in the right hand of Iskender the lotus grew purple and became as the face of longing.

Thus the Servant of the Pure knew that this flower of life was not for him.

To recover it, she darted forward like a bee.

While the invincible lord bore away from her the lotus, torn between his thirst for immortality and the delight for his eyes.

But the Peri danced the dance of the Peris; always approaching him until her face touched his face; and at the end he gave back the flower without regret.

Then the lotus was like unto snow and gold, as the summit of Elbourz at sunset.

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The form of the Peri seemed to melt in the light coming from the calix and soon nothing more was to be seen than a hand raising the flower of flame, which faded in the realm above.

Iskender saw her disappear. Knowing from this that his end drew near, he felt the darkness encompassing him.

The score calls for these instruments: three flutes (one interchangable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, side drum, bass drum, tambourine, cymbals, triangle, xylophone, celesta, two harps, and the usual strings. It is dedicated to Mlle. N. Trouhanowa, for whom the ballet is composed.

When "La Péri" was performed at the Paris Opéra in June, 1921, Anna Pavlova mimed the Peri; M. Stowitz, Iskender. The critics said that her face "surpassed in delicacy even the face of Gurdaferrid," who was supposed to be very beautiful, but they wondered why she allowed a blue-green frock and a conical head-dress to dull the admirable "sveltesse" of her body.

SYMPHONY IN E MINOR, No. 1, OP. 39 . . . . . JAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living at Järvenpää)

Sibelius has thus far composed at least seven symphonies. The first was composed in 1899 and published in 1902. Was the first performance at Helsingfors? We find no record of the date. The

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symphony was played in Berlin at a concert of Finnish music, led by Robert Kejanus, in July, 1900.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 5, 1907. Later performances were on November 16, 1912; January 22, 1915; November 17, 1916; October 22, 1920; October 26, 1923; January 15, 1926 (Michael Press, guest conductor).

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp, and strings.

***

I. Introduction: Andante ma non troppo, E minor, 2-2. Over a drum-roll that rises and falls in intensity a clarinet sings a mournful melody, which is of much importance in the Finale of the symphony.

The first violins, after the short introduction, give out the first theme with imitative passages for violas and violoncellos, allegro energico, E minor, 6-4. There are two subsidiary motives: one for wind instruments, and one, derived from this last, for strings. A crescendo leads to a climax, with the proclamation of the first chief theme by full orchestra with a furious drum-roll. The second and contrasting chief motive is given to the flutes, piano ma marcato, against tremulous violins and violas and delicate harp chords. The conclusion of this theme is developed and given to the flutes with syncopated rhythm for the strings. The pace is quickened, and there is a crescendo, which ends in B minor. The

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free fantasia is of a passionate nature with passages that suggest mystery; heavy chords for wind instruments are bound together with chromatic figures for the strings; wood-wind instruments shriek out cries with the interval of a fourth, cries that are taken from one in the Introduction; the final section of the second theme is sung by two violins with strange figures for the strings, pianissimo, and with rhythms taken from the second chief theme. These rhythms in the course of a powerful crescendo dominate at last. The first chief theme endeavors to assert itself, but it is lost in descending chromatic figures. Again there is a crescendo, and the strings have the second subsidiary theme, which is developed until the wild entrance of the first chief motive. The orchestra rages until, after a great outburst and with clash of cymbals, a diminuendo leads to gentle echoes of the conclusion of the second theme. Now the second theme tries to enter, but without the harp chords that first accompanied it. Rhythms that are derived from it lead to defiant blasts of the brass instruments. The movement ends in this mood.

II. Andante, ma non troppo, lento, E-flat major, 2-2.

"The adagio* is steeped in his proper pathos, the pathos of brief, bland summers, of light that falls for a moment, gentle and mellow, and then dies away. Something like a memory of a girl sitting amid the simple flowers in the white northern sunshine haunts the last few measures" (Paul Rosenfeld).

"The Andante is purest folk melody; and it is strange how we know this, though we do not know the special tune" (Philip H. Goepp).

*Mr. Rosenfeld is here loose in his terminology. For "adagio" read "andante."—Ed.

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III. Allegro, C major, 3-4. The chief theme of the scherzo may be said to have the characteristically national humor, which seems to Southern nations wild and heavily fantastical. The second theme is of a lighter and more graceful nature. The trio, E major, is of a somewhat more tranquil nature.

IV. Finale (Quasi una fantasia), E minor. The Finale begins with the melody of the introduction of the first movement. It is now of an epic, tragic nature, and not merely melancholy. There are hints in the lower strings at the chief theme, which at last appears, 2-4, in the wood-wind. This theme has a continuation which later has much importance. The prevailing mood of the Finale is one of wild and passionate relentlessness, but the second chief theme, Andante assai, is a broad, dignified, melodious motive for violins.

***

Sibelius came to the United States in 1914, arriving in New York. He came as the guest of Carl Stoeckel (now dead), to take a prominent part at the twenty-eighth meeting and concert of the Litchfield County Choral Union, held in the Music Shed at Norfolk, Conn. On June 4, Sibelius conducted his "Pohjola's Daughter"; incidental music to Adolph Paul's tragedy, "King Christian II"; "The Swan of Tuonela"; "Finlandia"; "Valse Triste"; and a composition, then new, the sea-sketch "Aalottarex," which was performed for the first time. Sibelius soon afterwards visited Boston.

On June 17, 1914, the degree of Doctor of Music was conferred on him by Yale University. President Hadley said, presenting the degree: "Dr. Jean Sibelius. By his music intensely national in inspiration and yet in sympathy with the mood of the West, Dr.

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Musical America of January 14, 1914, quoted extracts from a letter written by Sibelius to Ivan Narodny: "It is true I am a dreamer and poet of nature. I love the mysterious sounds of the fields and forest, water and mountains. My father was a surgeon of the rank of major in the Finnish army, and died when I was very young. I was educated by my grandmother, who insisted upon my studying particularly Greek and Latin. I was graduated from the University of Helsingfors and studied law, but I did not care to be a lawyer or judge. I determined to become a musician, and began to take lessons on the violin. I had already studied music systematically from my fourteenth year, and even composed simple pieces of chamber music. The fact is, I had made attempts at composition from my very childhood on. My first composition to be performed was Variations for String Quartet, which was played in Helsingfors in 1887. It attracted considerable attention, which was a great encouragement for a beginner. In 1889, I left Finland to study in Berlin. Prof. Albert Becker instructed me there in composition, and it was there that I started my bigger orchestral works. In 1891 I went to Vienna and continued my studies with Karl Goldmark. I

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also studied a while with Albert Fuchs. Those are in brief the principal facts of my musical career. It pleases me greatly to be called an artist of nature, for nature has been truly the book of books for me. The voices of nature are the voices of God, and if an artist can give a mere echo of them in his creations, he is fully rewarded for all his efforts."

***

"Others have brought the North into houses and there transmuted it to music. And their art is dependent on the shelter, and, removed from it, dwindles. But Sibelius has written music innocent of roof and inclosure, music proper indeed to the vasty open, the Finnish heaven under which it grew. And could we but carry it out into the northern day, we would find it undiminished, vivid with all its life. For it is blood-brother to the wind and silence, to the lowering cliffs and the spray, to the harsh crying of sea-birds and the breath of the fog, and, set amid them, would wax, and take new strength from the strength of its kin. . . . The orchestral compositions of Sibelius seem to have passed over black torrents and desolate moorlands, through pallid sunlight and grim primeval forests, and become drenched with them. The instrumentation is all wet grays and blacks, relieved only by bits of brightness wan and elusive as the northern summer, frostily green as the polar lights. The works are full of the gnawing of bassoons and the bleakness of the English horn, full of shattering trombones and

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screaming violins, full of the sinister rolling of drums, the menacing reverberation of cymbals, the icy glittering of harps. The musical ideas of those of the compositions that are finely realized recall the ruggedness and hardiness and starkness of things that persist in the Finnish winter. The rhythms seem to approach the wild, unnumbered rhythms of the forest and the wind and the flickering sunlight" (Paul Rosenfeld).*

*"Musical Portraits" (New York, 1920).

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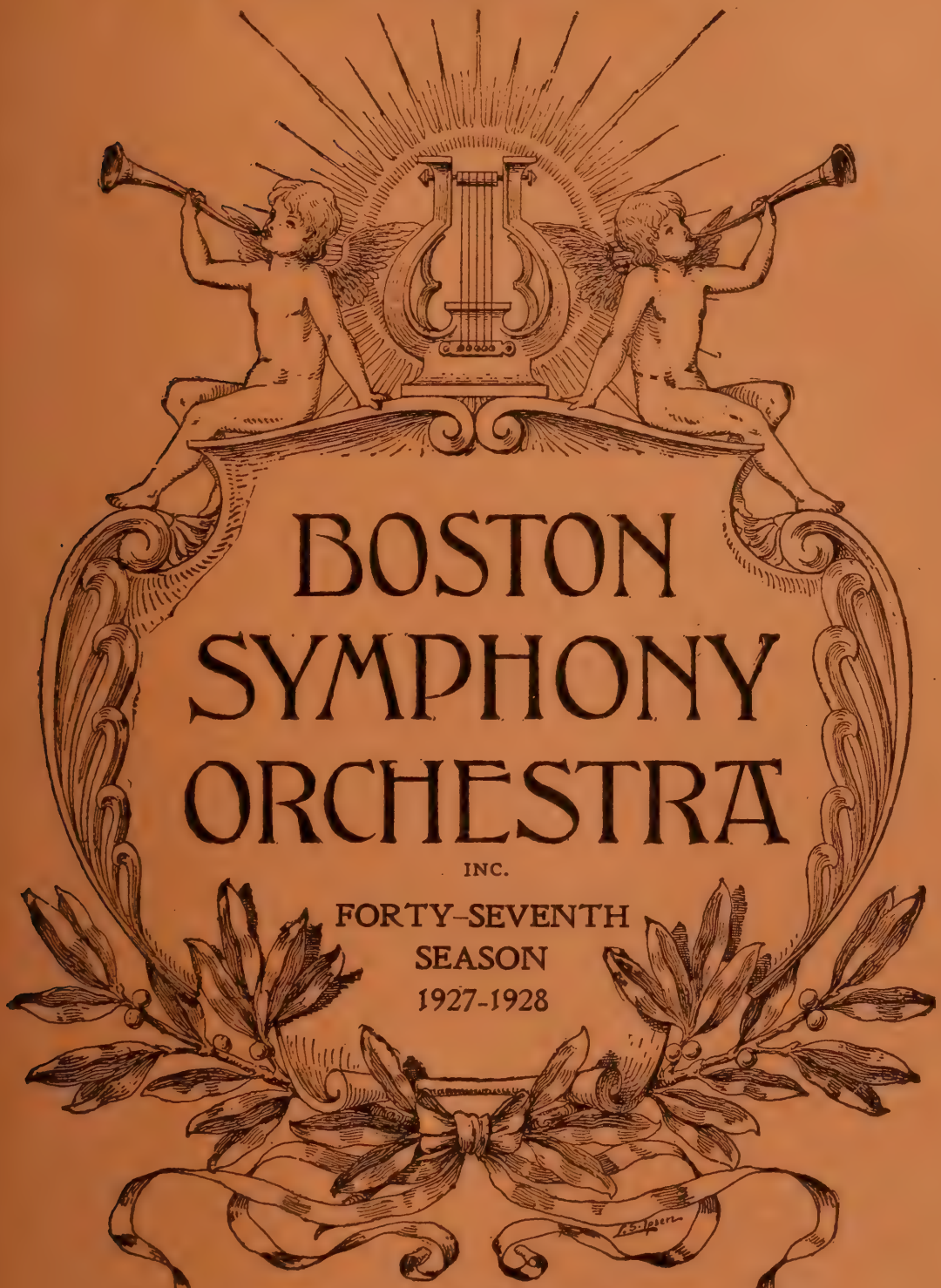

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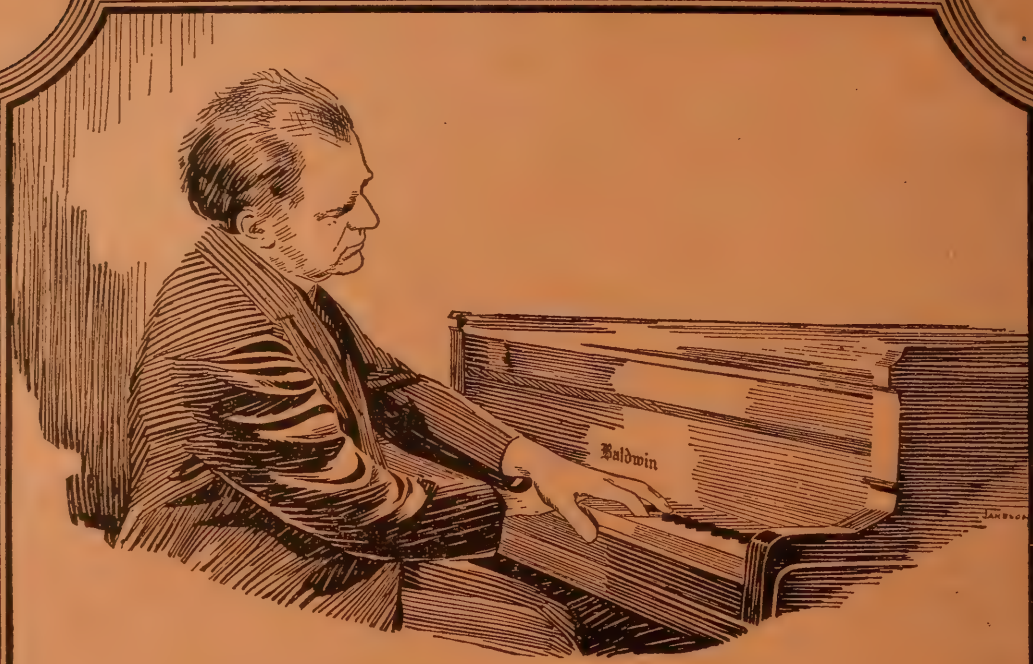

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WITH HISTORICAL AND DESCRIPTIVE
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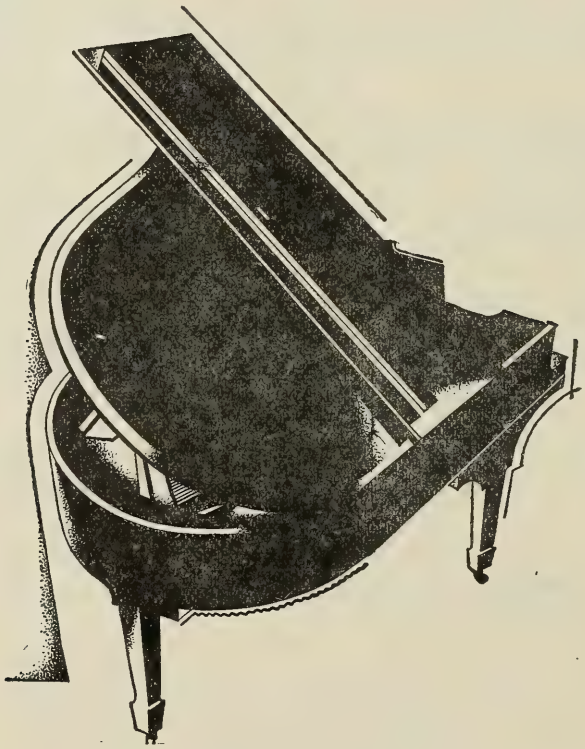

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TUESDAY EVENING, MARCH 20

AT 8.15

PROGRAMME

Handel . . . Concerto Grosso No. 5 in D major for String Orchestra (Edited by G. F. Kogel)

Solo Violins: R. Burgin, J. Theodorowicz
Solo Violoncello: J. Bedetti

I. Introduction; Allegro.
II. Presto.
III. Largo.
V. Allegro.

Wagner . . . . . Prelude to "Lohengrin"

Ravel . . . . Orchestral Excerpts from "Daphnis et Chloé," Ballet (Second Suite)

Lever du Jour — Pantomime — Danse Générale

Brahms . . . . . Symphony No. 1 in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio

There will be an intermission of ten minutes before the symphony

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Concerto Grosso, No. 5, in D major . George Frideric Handel

(Edited by Gustav Friedrich Kogel*)

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house† in Brook Street, Hanover Square, and by

*Kogel was born at Leipsic on January 16, 1849. He died at Frankfort-on-the-Main in November, 1921. Having studied at the Leipsic Conservatory (1863–67), he taught music in Alsace, until the Franco-German War, when he began to work for the Peters Publishing House. From 1874 he conducted opera at Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic (1883–86). In 1887 he conducted the Philharmonic Orchestra in Berlin and from 1891 till 1903 the Museum concerts at Frankfort. He also traveled widely as guest conductor, directing certain concerts of the Philharmonic Society, New York, in 1903–4 and 1904–5. From 1908 he was conductor of the Cecilia Society at Wiesbaden. He composed some pianoforte pieces, edited operas, and arranged four of Handel's Concertos for concert use.

†This was the little house, No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G.F.H." The house had then been in possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition room.

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Walsh." In an advertisement on November 22 the publisher added: "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best masters, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.'"

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in

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1738,—also of the music to Dryden's "Ode for St. Cecilia's Day" (November 22).

M. Romain Rolland, discussing the form Concerto Grosso, which consists essentially of a dialogue between a group of soloists, the concertino (trio of two solo violins and solo bass with cembalo)* and the chorus of instruments, concerto grosso, believes that Handel, at Rome in 1708, was struck by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

Handel's concertos of this set that have five movements are either in the form of a sonata with an introduction and a postlude (as Nos. 1 and 6); or in the form of the symphonic overture with the slow movements in the middle, and a dance movement, or an allegro closely resembling a dance, for a finale (as Nos. 7, 11, and 12); or a series of three movements from larghetto to allegro, which is followed by two dance movements (as No. 3).

The seven parts are thus indicated by Handel in the book of parts: Violino primo concertino, Violino secondo concertino, Violino primo ripieno, Violino secondo ripieno, viola, violoncello, bass continuo.

*The Germans in the concertino sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful, as a rule, to the strings.

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Prelude to the Opera "Lohengrin" . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; the Herald, Pätsch; Orturd, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

* * *

Liszt described the prelude as "a sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestrial life."

Wagner's own explanation has been translated into English as follows:—

"Love seemed to have vanished from a world of hatred and quarrelling; as a lawgiver she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possession, the sole arbiter of all worldly intercourse, the human

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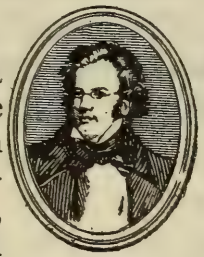

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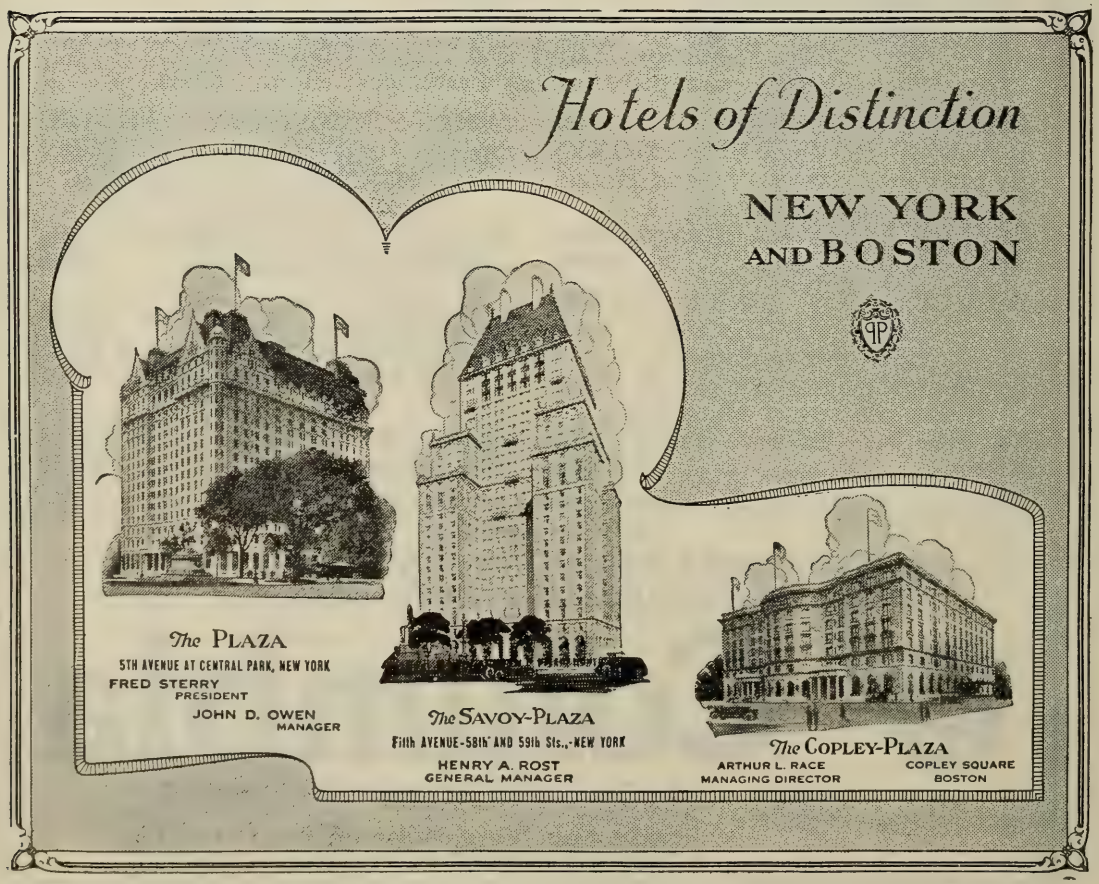
heart's unquenchable love-longing again at length craved to appease a want, which, the more warmly and intensely it made itself felt under the pressure of reality, was the less easy to satisfy, on account of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and from the desire of a comforting sensuous conception of this supersensuous idea invested it with a wonderful form, which, under the name of the 'Holy Grail,' though conceived as actually existing, yet unapproachably far off, was believed in, longed for, and sought for. The Holy Grail was the costly vessel out of which, at the Last Supper, our Saviour drank with His disciples, and in which His blood was received when out of love for His brethren He suffered upon a cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love.



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"Daphnis et Chloé"—Ballet in one act—Orchestral Fragments, Second Series:—"Daybreak," "Pantomime," "General Dance."

Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living near Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911. Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet and hesitated to produce it, but Durand finally persuaded him; that Diaghilev's first unfavorable impression was due to his know-

*See Durant's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pages 15, 16).

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ing the music only by the arrangement for piano. At the rehearsals there were violent scenes between Fokine and Diaghilev which led to the rupture which became "official" after that season of the Ballet Russe. It was not performed until 1912—June 8, according to the *Annales du Théâtre,* June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, Glockenspiel, two harps, strings (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words,

*It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire.* Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour.*

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can be replaced by variants engraved for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,* whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

* John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.' "

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fait mal!"—P. H.

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The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

* * *

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

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Symphony in C minor, No. 1, Op. 68 . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2,138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence

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of these works and the tragedy in the Schumann family over Brahms, as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first Allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

* * *

There was hot discussion of this symphony. Many in the first years characterized it as labored, crabbed, cryptic, dull. Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arm; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says:

> One touch of nature makes the whole world kin,—
> That all, with one consent, praise new-born gauds,
> Though they are made and moulded of things past;
> And give to dust, that is a little gilt,
> More laud than gilt o'er-dusted.

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This much-admired and thoroughly misunderstood quotation is, in the complete form of statement and in the intention of the dramatist, a bitter gibe at one of the most common infirmities of poor humanity.

Ask a music-lover, at random, what Bülow said about Brahms's Symphony in C minor, and he will answer: "He called it the Tenth Symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's Ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go as far as to say: "Only Brahms or Beethoven could have written it."

Now what did Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the first Symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.'"

* * *

The first movement opens with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor.

Second movement, Andante sostenuto, E major, 3-4.

The place of the traditional Scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. Here Mr. Apthorp should be quoted:

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afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloudlike harmonies in the strings sink lower and lower—like mist veiling the landscape—an

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RAVEL

"Ma Mère l'Oye" ("Mother Goose"), Five Children's Pieces — I. October 25

Orchestral Excerpts from "Daphnis et Chloé," Ballet (Second Suite) — V. March 20

RIMSKY-KORSAKOV

Overture to the Opera, "A Night in May" — IV. February 14

SATIE

"Gymnopedies" (Orchestrated by Debussy) — II. December 6

SIBELIUS

Symphony No. 1 in E minor, Op. 39 — IV. February 14

TCHAIKOVSKY

Fantasia, "Francesca da Rimini," Op. 32 (after Dante) — I. October 25

WAGNER

Prelude to "The Mastersingers of Nuremberg" — III. January 17
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Prelude to "Lohengrin" — V. March 20

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impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

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and not a hysterical poet, who wrote to Brahms in 1890: "The last movement of your C minor Symphony has again lately excited me in a fearful manner. Of what avail is the perfect, clear beauty of the principal subject in its thematically complete form? The horn returns at length with its romantic, impassioned cry, as in the introduction, and all palpitates with longing, rapture, and supersensuous exaltation and bliss."

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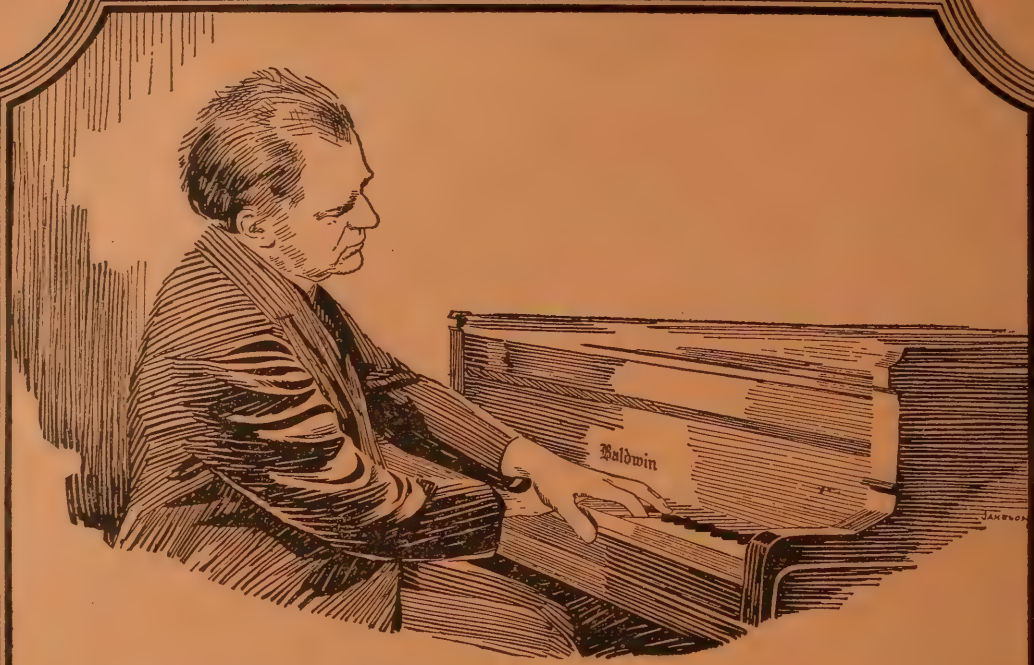

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Barth, C.
Langendoen, J.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E.
(*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Wendler, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Perret, G.
Voisin, R.
Mann, J.
Jones, O.

Trombones.

Rochut, J.
Hansotte, L.
Kenfield, L.
Raichman, J.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Holy, A.
Zighera, B.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
Seiniger, S.

Organ.

Snow, A.

Piano.

Zighera, B.

Celesta.

Fiedler, A.

Librarian.

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PROGRAMME

Haydn . . . . . Symphony in G major (Breitkopf and Härtel No. 13)

I. Adagio; Allegro.
II. Largo.
III. Menuetto; Trio.
IV. Finale: Allegro con spirito.

Stravinsky . . . Orchestral Suite from the Ballet, "Petrouchka"

Russian Dance — Petrouchka — Grand Carnival — Nurses' Dance — The Bear and the Peasant playing a Hand Organ — The Merchant and the Gypsies — The Dance of the Coachmen and the Grooms — The Masqueraders.

Debussy . . . . . "Ibéria": "Images" for Orchestra No. 2

I. Par les rues et par les chemins (In the streets and by-ways).
II. Les parfums de la nuit (The fragrance of the night).
III. Le matin d'un jour de fête (The morning of a festival day).

Wagner . . . . . Prelude to "Lohengrin"

Wagner . . . Prelude to "The Mastersingers of Nuremberg"

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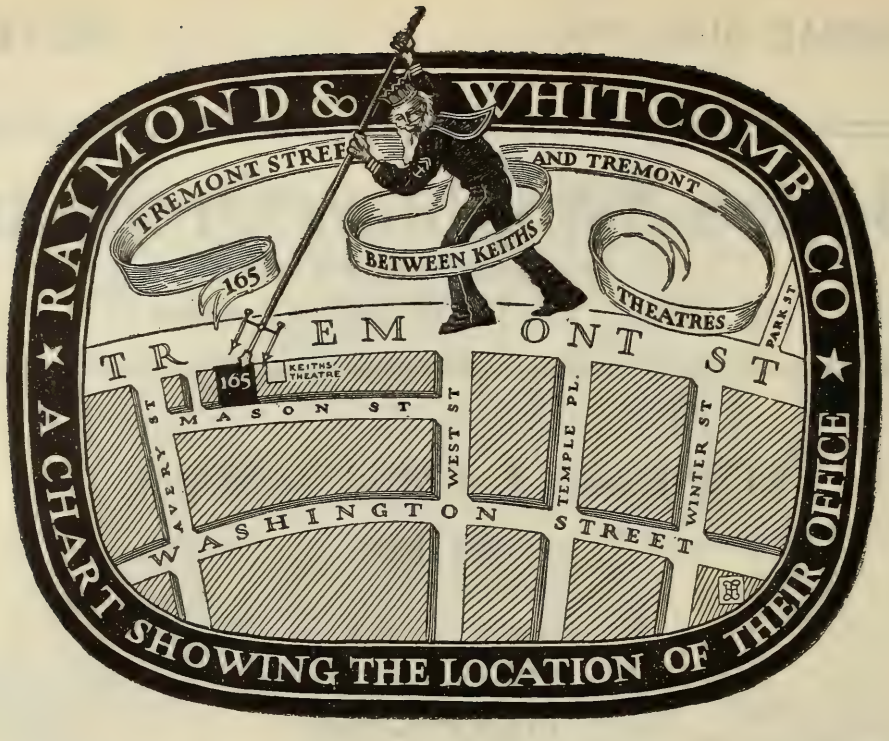

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SYMPHONY IN G MAJOR (B. & H. No. 13) . . . . JOSEPH HAYDN

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809)

Haydn wrote a set of six symphonies for a society in Paris known as the "Concert de la Loge Olympique." They were ordered in 1784, when Haydn was living at Esterház. Composed in the course of the years 1784–89, they are in C, G minor, E-flat, B-flat, D, A. No. 1, in C, has been entitled "The Bear"; No. 2, in G minor, has been entitled "The Hen"; and No. 4, in B-flat, is known as "The Queen of France." The symphony played at this concert is the first of a second set, of which five were composed in 1787, 1788, 1790. If the sixth was written, it cannot now be identified. This one in G major was written in 1787, and is "Letter V" in the catalogue of the London Philharmonic Society, No. 13 in the edition of Breitkopf & Härtel, No. 8 in that of Peters, No. 29 in that of Sieber, No. 58 in the list of copied scores of Haydn's symphonies in the library of the Paris Conservatory of Music.

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Orchestral Suite from "Pétrouchka."

Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

The ballet "Pétrouchka: Scènes burlesques en 4 Tableaux," scenario by Alexandre Benois, was completed by Stravinsky at Rome in May (13-26), 1911. It was produced at the Châtelet, Paris, on June 13, 1911. The chief dancers were Mme. Tamar Karsavina, La Ballerine; Nijinski, Pétrouchka; Orloff, Le Maure; Cecchetto, the old Charlatan; Mme. Baranowitch, First Nurse. Mr. Monteux conducted; Mr. Fokine was the ballet-master. The scenery and costumes were designed by Benois; the scenery was painted by Anisfeld; the costumes were made by Caffi and Worobieff. The management was G. Astruc and Company, organized by Serge de Diaghilev.

"This ballet depicts the life of the lower classes in Russia, with all its dissoluteness, barbarity, tragedy, and misery. Pétrouchka is a sort of Polichinello, a poor hero always suffering from the cruelty of the police and every kind of wrong and unjust persecution. This represents symbolically the whole tragedy in the existence of the Russian people, a suffering from despotism and injustice. The scene is laid in the midst of the Russian carnival, and

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the streets are lined with booths in one of which Pétrouchka plays a kind of humorous rôle. He is killed, but he appears again and again as a ghost on the roof of the booth to frighten his enemy, his old employer, an illusion to the despotic rulers in Russia."

The following description of the ballet is taken from "Contemporary Russian Composers" by M. Montagu-Nathan*:—

"The 'plot' of 'Pétrouchka' owes nothing to folk-lore, but retains the quality of the fantastic. Its chief protagonist is a lovelorn doll; but we have still a villain in the person of the *focusnik,* a showman who for his own ends prefers to consider that a puppet has no soul. The scene is the Admiralty Square, Petrograd; the time 'Butter-Week,' somewhere about the eighteen-thirties. . . . Prior to the raising of the first [curtain]† the music has an expectant character, and the varied rhythmic treatment of a melodic figure which has a distinct folk-tune flavor has all the air of inviting conjecture as to what is about to happen. Once the curtain goes up we are immediately aware that we are in the midst of a carnival, and are prepared for some strange sights. The music describes the nature of the crowd magnificently, and in his orchestral reproduction of

*Published by Frederick A. Stokes Company, New York, 1917.

†There are two curtains; one between the audience and the dancers; the other divides the showman's Douma from the stage crowd and the people in the outer theatre.

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a hurdy-gurdy, whose player mingles with the throng, Stravinsky has taken pains that his orchestral medium shall not lend any undue dignity to the instrument. . . . Presently the showman begins to attract his audience, and, preparatory to opening his curtain, plays a few mildly florid passages on his flute. With his final flourish he animates his puppets. They have been endowed by the showman with human feelings and passions. Pétrouchka is ugly and consequently the most sensitive. He endeavors to console himself for his master's cruelty by exciting the sympathy and winning the love of his fellow-doll, the Ballerina, but in this he is less successful than the callous and brutal Moor, the remaining unit in the trio of puppets. Jealousy between Pétrouchka and the Moor is the cause of the tragedy which ends in the pursuit and slaughter of the former." The Russian Dance which the three puppets perform at the bidding of their taskmaster recalls vividly the passage of a crowd in Rimsky-Korsakoff's "Kitej."

"When at the end of the Dance the light fails and the inner curtain falls, we are reminded by the roll of the side drum which does duty as entr'acte music that we have to do with a realist, with a composer who is no more inclined than was his precursor Dargomijsky to make concessions; he prefers to preserve illusions, and

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so long as the drum continues its slow fusillade the audience's mind is kept fixed upon the doll it has been contemplating. The unsuccessful courtship is now enacted and then the scene is again changed to the Moor's apartment, where, after a monotonous droning dance, the captivation of the Ballerina takes place. There are from time to time musical figures recalling the showman's flute flourishes, apparently referring to his dominion over the doll. . . . The scene ends with the summary ejection of that unfortunate [Pétrouchka], and the drum once more bridges the change of scene.

"In the last tableau the Carnival, with its consecutive common chords, is resumed. The nurses' dance, which is of folk origin, is one of several items of decorative music, some of them, like the episode of the man with the bear, and the merchant's accordion, being fragmentary. With the combined dance of the nurses, coachmen, and grooms, we have again a wonderful counterpoint of the melodic elements.

"When the fun is at its height, it is suddenly interrupted by Pétrouchka's frenzied flight from the little theatre. He is pursued by the Moor, whom the cause of their jealousy tries vainly to hold in check. To the consternation of the spectators, Pétrouchka is slain by a stroke of the cruel Moor's sword, and a tap on the tambour de Basque.

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* * *

The ballet calls for these instruments: four flutes (two interchangeable with piccolo), four oboes (one interchangeable with English horn), four clarinets (one interchangeable with bass clarinet), four bassoons (one interchangeable with double bassoon), four horns, two trumpets (one interchangeable with little trumpet, in D), two cornets-à-pistons, three trombones, bass tuba, kettledrums, snare drum, tambour de Provence, bass drum, tambourine, cymbals, triangle, Glockenspiel, xylophones, tam-tam, celesta (two and four hands), pianoforte, two harps, strings. The score, dedicated to Alexandre Benois, was published in 1912.

* * *

The first performance of the ballet in the United States was by Serge Diaghilev's Ballet Russe at the Century Theatre on January 24, 1916. Pétrouchka, Leonide Massine; Le Maure, Adolf Bolm; La Ballerine, Lydia Lopokova. Ernest Ansermet conducted.

The first performance in Boston was by the same company at the Boston Opera House, February 4, 1916.

The first performance of the Suite in Boston was by the Boston Symphony Orchestra, Mr. Monteux, conductor, on November 26, 1920.

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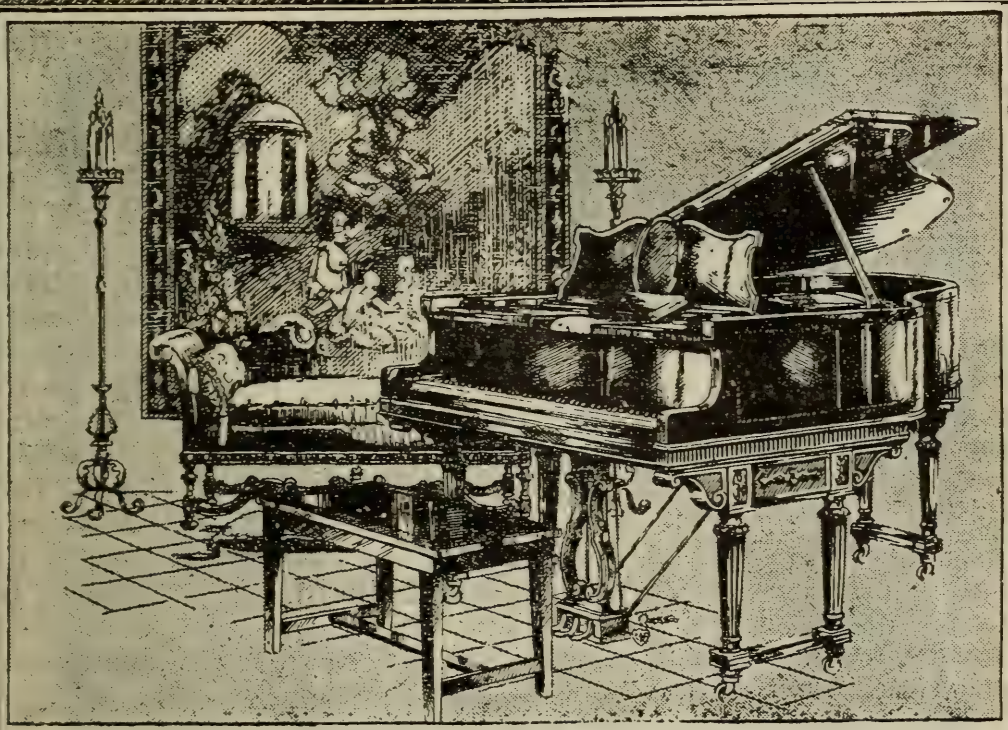

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"Ibéria": "Images" pour Orchestre, No. 2

Claude Achille Debussy*

(Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 26, 1918)

"Ibéria" is the second in a series of three orchestral compositions by Debussy entitled "Images."

The first, "Gigues,"—it was originally entitled "Gigue Triste,"—was published in 1913, and performed for the first time at a Colonne concert, Paris, January 26, 1913. The first performance in Boston was on April 13, 1917. The third, "Rondes de Printemps," was performed for the first time on March 2, 1910, at the third of the four "Concerts de Musique française," organized in Paris by the publishing house of Durand, and the first performance in America was at a concert of the Philharmonic Society of New York, conducted by Gustav Mahler, November 15, 1910. The first performance of the "Rondes" in Boston was at a concert of the Boston Symphony Orchestra, November 26, 1910. "Ibéria" was performed for the first time at a Colonne concert in Paris on February 20, 1910. Gabriel Pierné, conductor.

The first performance of "Ibéria" in the United States was by the Philharmonic Society of New York, conducted by Gustav Mahler, on January 3, 1911.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, April 22, 1911, Max Fiedler, conductor.

"Ibéria" is in three sections: "Par les rues et par les chemins"; "Les parfums de la nuit"; "Le matin d'un jour de fête." M. Boutarel wrote after the first performance that the hearers are supposed to be in Spain. The bells of horses and mules are heard, and the joyous sounds of wayfarers. The night falls; nature sleeps and is at rest until bells and aubades announce the dawn, and the world awakens to life. "Debussy appears in this work to have exaggerated his tendency to treat music with means of expression analogous to those of the

*He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of "Ariettes," composed in 1888, reads thus: "Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy."

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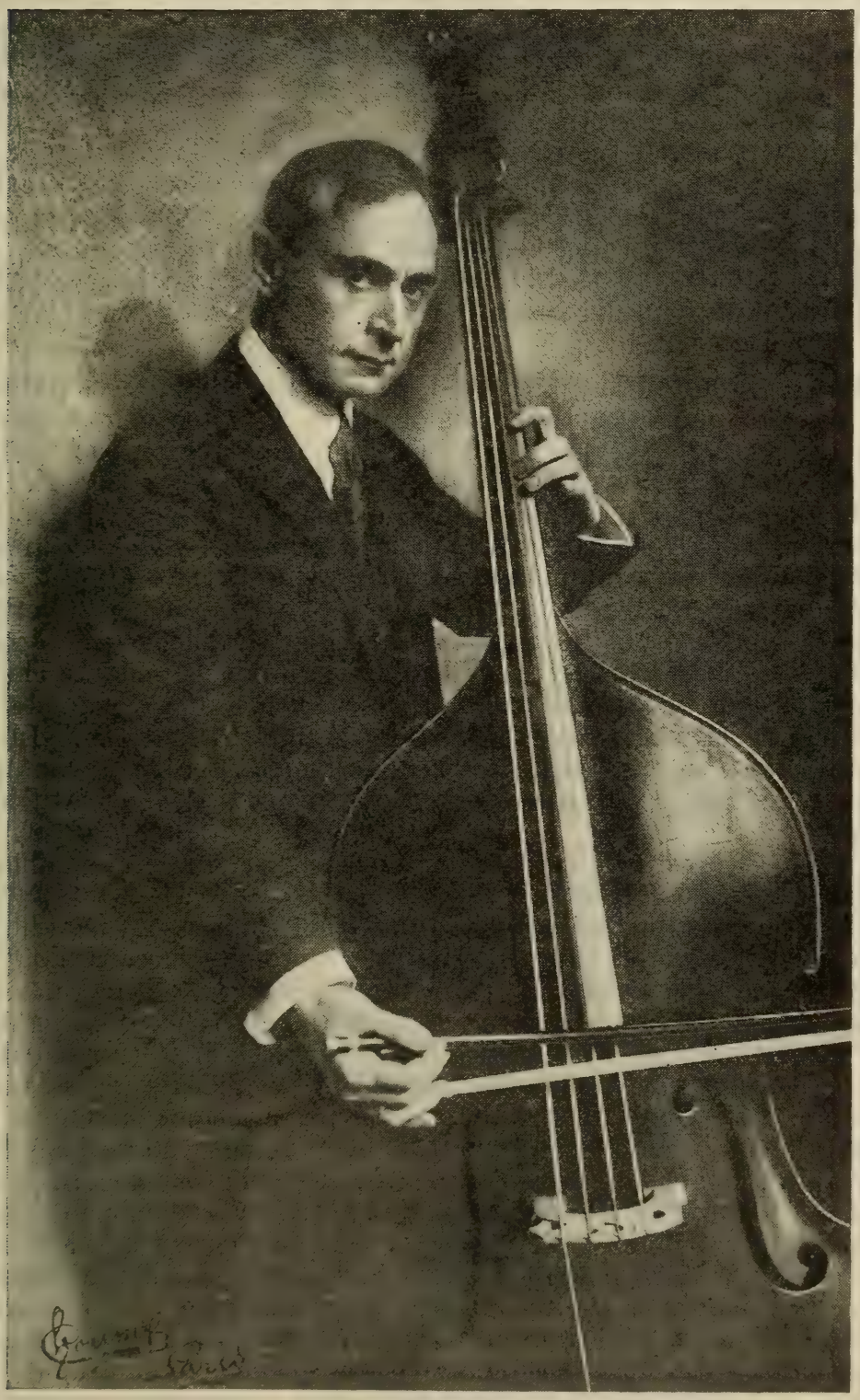

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impressionistic painters. Nevertheless, the rhythm remains well defined and frank in 'Ibéria.' Do not look for any melodic design, nor any carefully woven harmonic web. The composer of 'Images' attaches importance only to tonal color. He puts his timbres side by side, adopting a process like that of the 'Tachistes' or the Stipplers in distributing coloring." The Debussyites and Pelléastres wished "Ibéria" repeated, but, while the majority of the audience was willing to applaud, it did not long for a repetition. Repeated the next Sunday, "Ibéria" aroused "frenetic applause and vehement protestations."

"Ibéria" is scored for these instruments: piccolo, three flutes (one interchangeable with a second piccolo), two oboes, English horn, three clarinets, three bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, side-drum, tambourine, castanets, xylophone, celesta, cymbals, three bells (F, G, A), two harps, and the usual strings.

***

Debussy wrote on May 16, 1905, to Jacques Durand, his publisher, that he was preparing these compositions for two pianofortes: "I. Gigues tristes. II. Ibéria. III. Valse (?)." In September of that year he hoped to finish them. (In the same letter he wrote, "Mme. E. Hall,* 'la Femme-saxophone,' calls politely for her Fantaisie. I should like to satisfy her, for she deserves it.") 1906, August 8: "I have at present three different ways of finishing 'Ibéria.' Shall I toss up a coin or search for a fourth?" In September, 1907, the "Images" would be ready as soon as the "Rondes" were "comme je le veux et comme il faut." In 1908 Debussy was hard at work on his opera, "The Fall of the House of Usher," an opera of which, it is said, no sketches have been found. (Durand received Debussy's libretto in 1917.) In 1909 he wrote that he had laid the "Images" aside "to the advantage of Edgar Allan Poe." He also worked on an opera, "The Devil in the Belfry."

In 1910: "I have seen Pierné. I think he exaggerates the difficulties in a performance of 'Ibéria.' "

Debussy wrote on December 4, 1910, from Budapest, where he gave a concert of his works, that "Ibéria" was especially successful. "They could not play 'The Sea,' no more the 'Nocturnes,' from want of rehearsal. I was assured that the orchestra knew 'The Sea,' for it had been played through three times. Ah! my friend, if you had heard it! . . . I assure you to put 'Iberia' right in two rehearsals was, indeed, an effort. . . . Don't forget that these players understood me only through an interpreter—a sort of Doctor of Law—who perhaps transmitted my thought only by deforming it. I tried every means. I sang, made the gestures of Italian pantomime, etc.—it was enough to touch the heart of a buffalo. Well, they at last understood me, and I had the last word. I was recalled like a ballet girl, and if the idolatrous crowd did not unharness the horses of my carriage, it was because I had a simple taxi. The moral of this journey is that I am not made to exercise the profession of composer of music in a foreign land. The heroism of a commercial traveller is needed. One must consent to a sort of compromise which decidedly repells me."

*Mrs. R. J. Hall of Boston, who did so much for French music in this city. This Fantaisie was published. Strange to say, it is not in the catalogues of Debussy's music included in the biographies of that composer.

Prelude to the Opera "Lohengrin" . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; the Herald, Pätsch; Orturd, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

* * *

Liszt described the prelude as "a sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestrial life."

Wagner's own explanation has been translated into English as follows:—

"Love seemed to have vanished from a world of hatred and quarrelling; as a lawgiver she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possession, the sole arbiter of all worldly intercourse, the human heart's unquenchable love-longing again at length craved to appease a want, which, the more warmly and intensely it made itself felt under the pressure of reality, was the less easy to satisfy, on account of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and from the desire of a comforting sensuous conception of this supersensuous idea invested it with a wonderful form, which, under the name of the 'Holy Grail,' though conceived as actually existing, yet

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"This miraculous delivery of the Holy Grail, escorted by an angelic host, and the handing of it over into the custody of highly favored men, was selected by the author of 'Lohengrin,' a knight of the Grail, for the introduction of his drama, as the subject to be musically portrayed; just as here, for the sake of explanation, he may be allowed to bring it forward as an object for the mental receptive power of his hearers.

Prelude to "The Mastersingers of Nuremberg"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The Prelude to "Die Meistersinger von Nürnberg" was performed for the first time in the Gewandhaus at Leipsic, November 1, 1862. At a concert organized by Wendelin Weissheimer for the production of certain works, Wagner conducted this Prelude and the overture

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QUINCY LYNN NEWTON

to "Tannhäuser." The hall was nearly empty, but the Prelude was received with so much favor that it was immediately played a second time. The opera was first performed at Munich, June 21, 1868.

This Prelude is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes combined in various ways. The tonality of C major is well maintained.

2. A second period, E major, of lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode in the nature of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie (compare Elgar's theme of "London Citizenship" in "Cockaigne"). Secondary figures are formed from disintegrated portions of this theme.

The exposition of the initial theme, with the first development, leads to a second theme. It is essentially lyrical; given at first to the flute, it hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A flourish of violins leads to a third theme, intoned by the brass, sustained by harp. This theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pom-

*See "Der Meistersinger in Geschichte und Kunst," by Curt Mey (Carlsruhe), 1892, pp. 56–57.

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pous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. Here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. Now there is an allegretto. "The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the violoncellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—'What? He? Does he dare? *Scheint mir nicht der Rechtel!*' 'He's not the fellow to do it.' And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead."

After a return to the short episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed broadly. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

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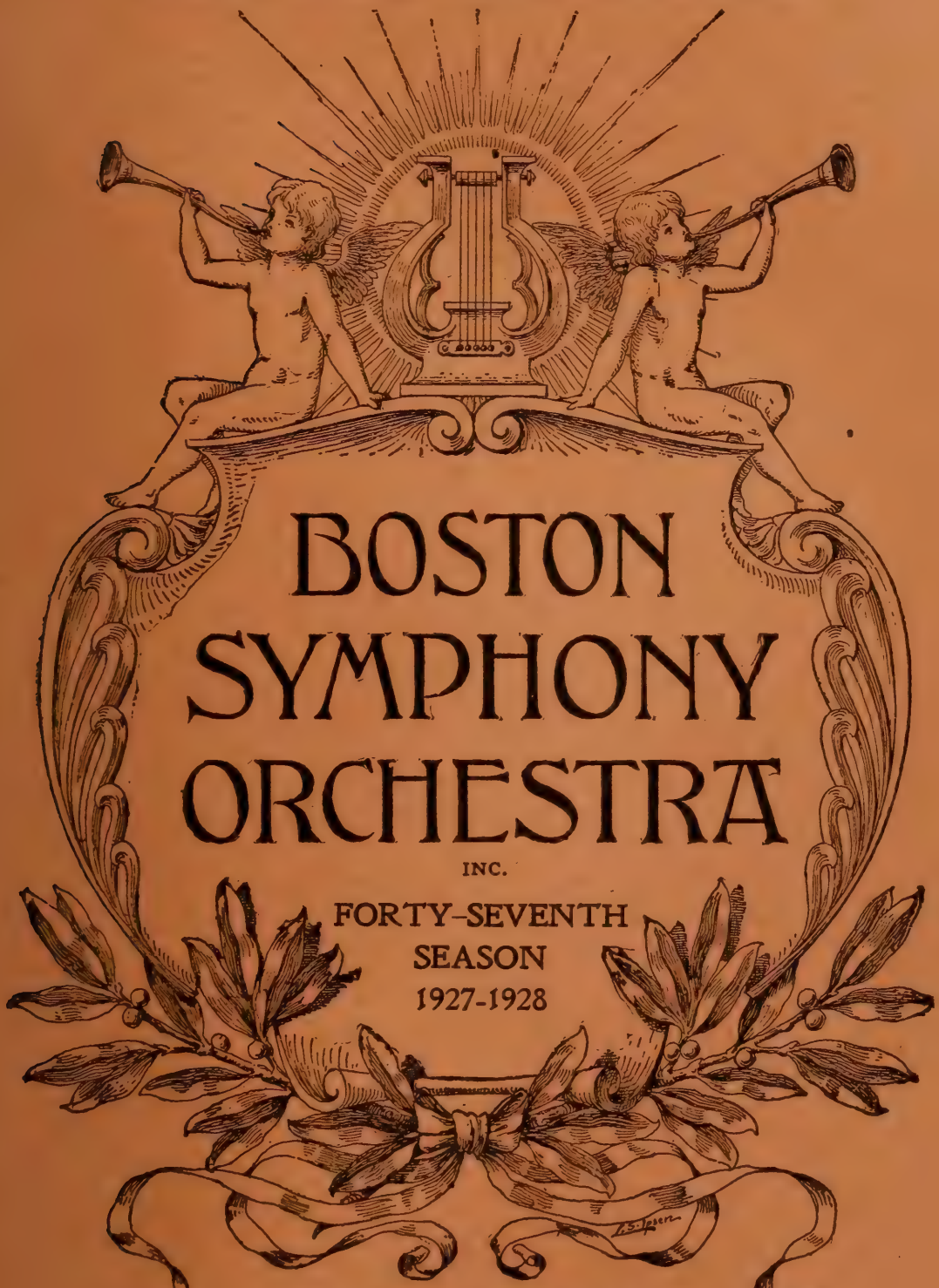

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FORTY-SEVENTH SEASON

1927-1928

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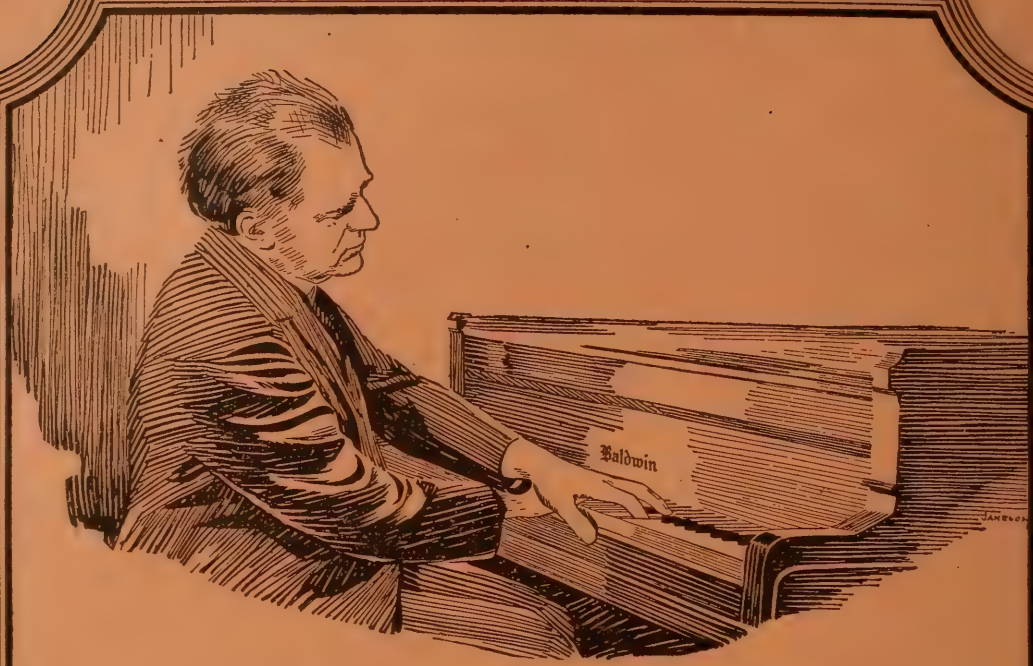

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Boston Symphony Orchestra

INC.

SERGE KOUSSEVITZKY, Conductor

Programme

MONDAY EVENING, OCTOBER 31, at 8.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Hansen, E.
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Fedorovsky, P.
Leveen, P.
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Siegl, F.

Mayer, P.
Tapley, R.
Zung, M.
Diamond, S.
Knudsen, C.
Zide, L.
Gorodetzky, L.
Fiedler, B.

Bryant, M.
Murray, J.
Beale, M.
Del Sordo, R.
Stonestreet, L.
Erkelens, H.
Messina, S.
Seiniger, S.

Violas.

Lefranc, J.
Artières, L.
Fourel, G.
Cauhapé, J.
Van Wynbergen, C.
Werner, H.
Grover, H.
Shirley, P.
Fiedler, A.

Avierino, N.
Bernard, A.
Gerhardt, S.
Deane, C.

Violoncellos.

Bedetti, J.
Keller, J.
Zighera, A.
Barth, C.
Langendoen, J.
Droeghmans, H.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Marjollet, L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horn.

Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Wendler, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Perret, G.
Voisin, R.
Mann, J.
Jones, O.

Trombones.

Rochut, J.
Hansotte, L.
Kenfield, L.
Raichman, J.
Adam, E.

Tubas.

Sidow, P.
Adam, E.

Harps.

Holy, A.
Zighera, B.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
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AT 8.00

PROGRAMME

Haydn . . . . Symphony in G major (Breitkopf and Härtel No. 13)

I. Adagio; Allegro.
II. Largo.
III. Menuetto; Trio.
IV. Finale: Allegro con spirito.

Stravinsky . . . Orchestral Suite from the Ballet, "Petrouchka"

Russian Dance — Petrouchka — Grand Carnival — Nurses' Dance — The Bear and the Peasant playing a Hand Organ — The Merchant and the Gypsies — The Dance of the Coachmen and the Grooms — The Masqueraders.

Wagner . . . . . Prelude to "Lohengrin"

Wagner . . . "Ride of the Valkyries" from "The Valkyrie"

Wagner . . . "Forest Murmurs" from "Siegfried," Act II

Wagner . . . Prelude to "The Mastersingers of Nuremberg"

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There will be an intermission of ten minutes after Stravinsky's "Petrouchka"

SYMPHONY IN G MAJOR (B. & H. No. 13) . . . . JOSEPH HAYDN

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809)

Haydn wrote a set of six symphonies for a society in Paris known as the "Concert de la Loge Olympique." They were ordered in 1784, when Haydn was living at Esterház. Composed in the course of the years 1784–89, they are in C, G minor, E-flat, B-flat, D, A. No. 1, in C, has been entitled "The Bear"; No. 2, in G minor, has been entitled "The Hen"; and No. 4, in B-flat, is known as "The Queen of France." The symphony played at this concert is the first of a second set, of which five were composed in 1787, 1788, 1790. If the sixth was written, it cannot now be identified. This one in G major was written in 1787, and is "Letter V" in the catalogue of the London Philharmonic Society, No. 13 in the edition of Breitkopf & Härtel, No. 8 in that of Peters, No. 29 in that of Sieber, No. 58 in the list of copied scores of Haydn's symphonies in the library of the Paris Conservatory of Music.

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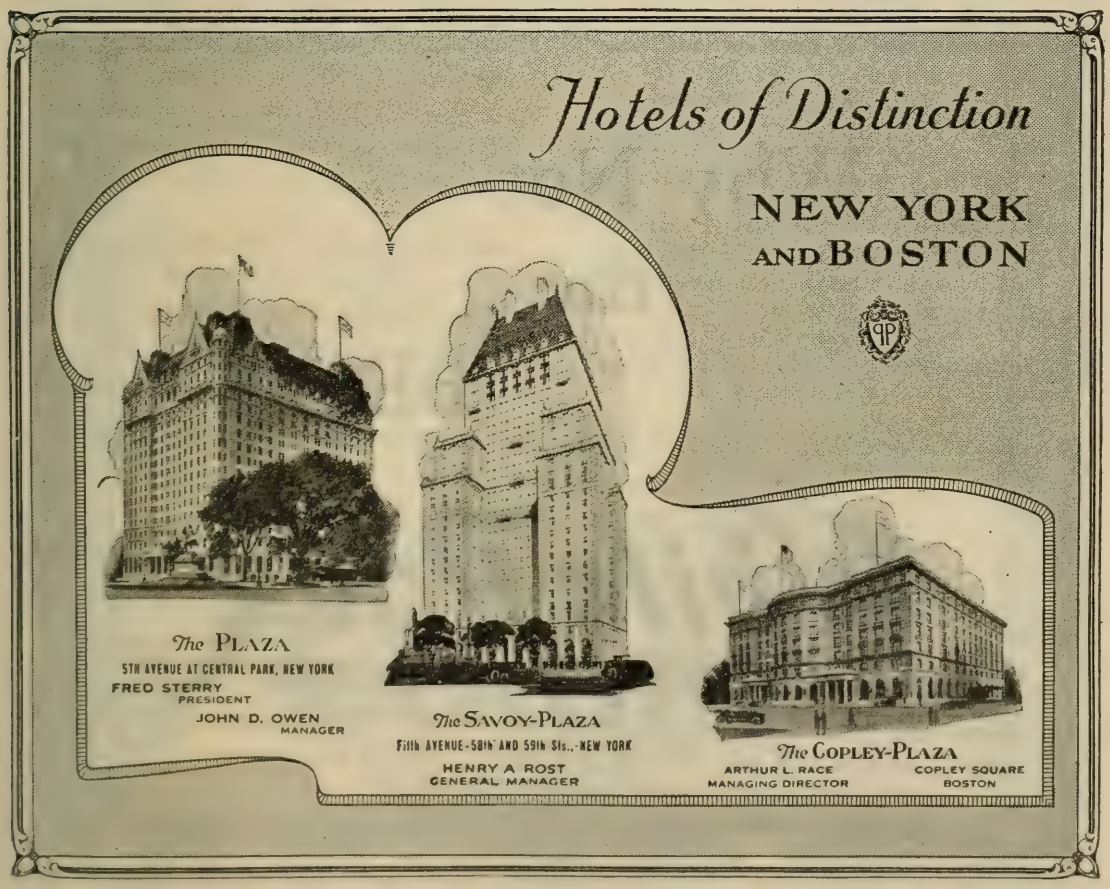
Orchestral Suite from "Pétrouchka."

Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

The ballet "Pétrouchka: Scènes burlesques en 4 Tableaux," scenario by Alexandre Benois, was completed by Stravinsky at Rome in May (13-26), 1911. It was produced at the Châtelet, Paris, on June 13, 1911. The chief dancers were Mme. Tamar Karsavina, La Ballerine; Nijinski, Pétrouchka; Orloff, Le Maure; Cecchetto, the old Charlatan; Mme. Baranowitch, First Nurse. Mr. Monteux conducted; Mr. Fokine was the ballet-master. The scenery and costumes were designed by Benois; the scenery was painted by Anisfeld; the costumes were made by Caffi and Worobieff. The management was G. Astruc and Company, organized by Serge de Diaghilev.

"This ballet depicts the life of the lower classes in Russia, with all its dissoluteness, barbarity, tragedy, and misery. Pétrouchka is a sort of Polichinello, a poor hero always suffering from the cruelty of the police and every kind of wrong and unjust persecution. This represents symbolically the whole tragedy in the existence of the Russian people, a suffering from despotism and injustice. The scene is laid in the midst of the Russian carnival, and the streets are lined with booths in one of which Pétrouchka plays a kind of humorous rôle. He is killed, but he appears again and



again as a ghost on the roof of the booth to frighten his enemy, his old employer, an illusion to the despotic rulers in Russia."

The following description of the ballet is taken from "Contemporary Russian Composers" by M. Montagu-Nathan*:—

"The 'plot' of 'Pétrouchka' owes nothing to folk-lore, but retains the quality of the fantastic. Its chief protagonist is a lovelorn doll; but we have still a villain in the person of the *focusnik,* a showman who for his own ends prefers to consider that a puppet has no soul. The scene is the Admiralty Square, Petrograd; the time 'Butter-Week,' somewhere about the eighteen-thirties. . . . Prior to the raising of the first [curtain]† the music has an expectant character, and the varied rhythmic treatment of a melodic figure which has a distinct folk-tune flavor has all the air of inviting conjecture as to what is about to happen. Once the curtain goes up we are immediately aware that we are in the midst of a carnival, and are prepared for some strange sights. The music describes the nature of the crowd magnificently, and in his orchestral reproduction of a hurdy-gurdy, whose player mingles with the throng, Stravinsky has taken pains that his orchestral medium shall not lend any undue dignity to the instrument. . . . Presently the showman begins to attract his audience, and, preparatory to opening his curtain, plays a few mildly florid passages on his flute. With his final flourish he

*Published by Frederick A. Stokes Company, New York, 1917.

†There are two curtains; one between the audience and the dancers; the other divides the showman's Douma from the stage crowd and the people in the outer theatre.

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animates his puppets. They have been endowed by the showman with human feelings and passions. Pétrouchka is ugly and consequently the most sensitive. He endeavors to console himself for his master's cruelty by exciting the sympathy and winning the love of his fellow-doll, the Ballerina, but in this he is less successful than the callous and brutal Moor, the remaining unit in the trio of puppets. Jealousy between Pétrouchka and the Moor is the cause of the tragedy which ends in the pursuit and slaughter of the former." The Russian Dance which the three puppets perform at the bidding of their taskmaster recalls vividly the passage of a crowd in Rimsky-Korsakoff's "Kitej."

"When at the end of the Dance the light fails and the inner curtain falls, we are reminded by the roll of the side drum which does duty as entr'acte music that we have to do with a realist, with a composer who is no more inclined than was his precursor Dargomijsky to make concessions; he prefers to preserve illusions, and so long as the drum continues its slow fusillade the audience's mind is kept fixed upon the doll it has been contemplating. The unsuccessful courtship is now enacted and then the scene is again changed to the Moor's apartment, where, after a monotonous droning dance, the captivation of the Ballerina takes place. There are from time to time musical figures recalling the showman's flute flourishes, apparently referring to his dominion over the doll. . . . The scene ends with the summary ejection of that unfortunate [Pétrouchka], and the drum once more bridges the change of scene.

"In the last tableau the Carnival, with its consecutive common chords, is resumed. The nurses' dance, which is of folk origin, is one of several items of decorative music, some of them, like the episode of the man with the bear, and the merchant's accordion, being fragmentary. With the combined dance of the nurses, coachmen, and grooms, we have again a wonderful counterpoint of the melodic elements.

"When the fun is at its height, it is suddenly interrupted by Pétrouchka's frenzied flight from the little theatre. He is pursued by

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the Moor, whom the cause of their jealousy tries vainly to hold in check. To the consternation of the spectators, Pétrouchka is slain by a stroke of the cruel Moor's sword, and a tap on the tambour de Basque.

"The showman, having demonstrated to the satisfaction of the gay crowd that Pétrouchka is only a doll, is left alone with the corpse, but is not allowed to depart in absolute peace of mind. To the accompaniment of a ghastly distortion of the showman's flute music the wraith of Pétrouchka appears above the little booth. There is a brief reference to the carnival figure, then four concluding pizzicato notes and the drama is finished. From his part in outlining it we conclude that Stravinsky is an artist whose lightness of touch equals that of Ravel, whose humanity is as deep as Moussorgsky's."

* * *

The ballet calls for these instruments: four flutes (two interchangeable with piccolo), four oboes (one interchangeable with English horn), four clarinets (one interchangeable with bass clarinet), four bassoons (one interchangeable with double bassoon), four horns, two trumpets (one interchangeable with little trumpet, in D), two cornets-à-pistons, three trombones, bass tuba, kettledrums, snare drum, tambour de Provence, bass drum, tambourine, cymbals, triangle, Glockenspiel, xylophones, tam-tam, celesta (two and four hands), pianoforte, two harps, strings. The score, dedicated to Alexandre Benois, was published in 1912.

* * *

The first performance of the ballet in the United States was by Serge Diaghilev's Ballet Russe at the Century Theatre on January 24, 1916. Pétrouchka, Leonide Massine; Le Maure, Adolf Bolm; La Ballerine, Lydia Lopokova. Ernest Ansermet conducted.

The first performance in Boston was by the same company at the Boston Opera House, February 4, 1916.

The first performance of the Suite in Boston was by the Boston Symphony Orchestra, Mr. Monteux, conductor, on November 26, 1920.

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PRELUDE TO THE OPERA "LOHENGRIN" . . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; the Herald, Pätsch; Orturd, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

* * *

Liszt described the prelude as "a sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestrial life."

Wagner's own explanation has been translated into English as follows:—

"Love seemed to have vanished from a world of hatred and quarrelling; as a lawgiver she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possession, the sole arbiter of all worldly intercourse, the human heart's unquenchable love-longing again at length craved to appease a want, which, the more warmly and intensely it made itself felt under the pressure of reality, was the less easy to satisfy, on account of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and from the desire of a comforting sensuous conception of this supersensuous idea invested it with a wonderful form, which, under the name of the 'Holy Grail,' though conceived as actually existing, yet unapproachably far off, was believed in, longed for, and sought for. The Holy Grail was the costly vessel out of which, at the Last Supper, our Saviour drank with His disciples, and in which His blood was received when out of love for His brethren He suffered upon a cross, and which till this day has been preserved with lively

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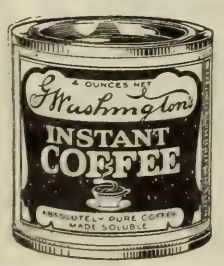

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zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love.

"This miraculous delivery of the Holy Grail, escorted by an angelic host, and the handing of it over into the custody of highly favored men, was selected by the author of 'Lohengrin,' a knight of the Grail, for the introduction of his drama, as the subject to be musically portrayed; just as here, for the sake of explanation, he may be allowed to bring it forward as an object for the mental receptive power of his hearers.

"THE RIDE OF THE VALKYRIES," FROM "THE VALKYRIE"

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

After an instrumental introduction to Act III of "The Valkyrie," the curtain rises:

"On the summit of a rocky mountain. On the right a pine wood encloses the stage. On the left is the entrance to a cave; above this the rock rises to its highest point. At the back the view is entirely open; rocks of various heights form a parapet to the precipice. Occasionally clouds fly past the mountain peak as if driven by storm. Gerhilde, Ortlinde, Waltraute, and Schwertleite have ensconced themselves on the rocky peak above the cave; they are in full armour."*

Flashes of lightning break through the clouds, and from time to time a Valkyrie is seen on horseback with a slain warrior hanging from the saddle.

*Wagner's indications for the stage translated by Frederick Jameson for G. Schirmer's edition of "The Valkyrie."

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"Forest Murmurs," from "Siegfried," Act II., Scene 2

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

This piece was arranged by Wagner for concert use from parts of the scene before Fafner's cave in the second act of "Siegfried." He gave it the title "Waldweben" ("Life and Stir of the Forest," or "Forest Murmurs"). The piece is free in form. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, triangle, strings.

Prelude to "The Mastersingers of Nuremberg"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The Prelude to "Die Meistersinger von Nürnberg" was performed for the first time in the Gewandhaus at Leipsic, November 1, 1862. At a concert organized by Wendelin Weissheimer for the production of certain works, Wagner conducted this Prelude and the overture to "Tannhäuser." The hall was nearly empty, but the Prelude was received with so much favor that it was immediately played a second time. The opera was first performed at Munich, June 21, 1868.

This Prelude is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes combined in various ways. The tonality of C major is well maintained.
2. A second period, E major, of lyrical character, fully developed, and in a way the centre of the composition.
3. An intermediate episode in the nature of a scherzo, developed from the initial theme, treated in diminution and in fugued style.
4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie (compare Elgar's theme of "London Citizenship" in "Cockaigne"). Secondary figures are formed from disintegrated portions of this theme.

The exposition of the initial theme, with the first development, leads to a second theme. It is essentially lyrical; given at first to the flute, it hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A flourish of violins leads to a third theme, intoned by the brass, sustained by harp. This theme seems to have been borrowed by

Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. Here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. Now there is an allegretto. "The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the violoncellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—'What? He? Does he dare? *Scheint mir nicht der Rechtel!*' 'He's not the fellow to do it.' And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead."

After a return to the short episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed broadly. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

*See "Der Meistersinger in Geschichte und Kunst," by Curt Mey (Carlsruhe), 1892, pp. 56–57.

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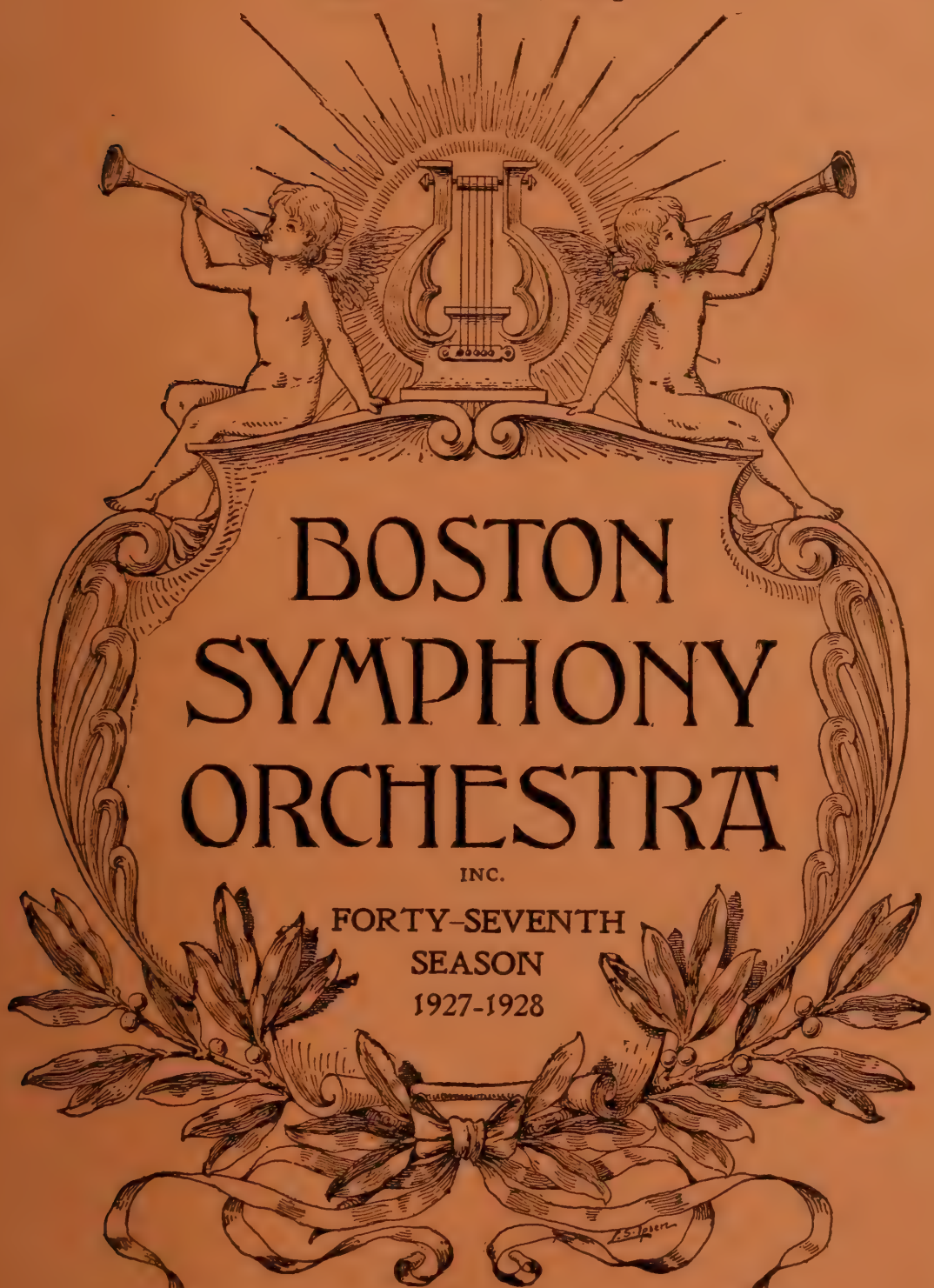

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III. Menuetto; Trio.
IV. Finale: Allegro con spirito.

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SYMPHONY IN G MAJOR (B. & H. No. 13) . . . . JOSEPH HAYDN

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809)

Haydn wrote a set of six symphonies for a society in Paris known as the "Concert de la Loge Olympique." They were ordered in 1784, when Haydn was living at Esterház. Composed in the course of the years 1784–89, they are in C, G minor, E-flat, B-flat, D, A. No. 1, in C, has been entitled "The Bear"; No. 2, in G minor, has been entitled "The Hen"; and No. 4, in B-flat, is known as "The Queen of France." The symphony played at this concert is the first of a second set, of which five were composed in 1787, 1788, 1790. If the sixth was written, it cannot now be identified. This one in G major was written in 1787, and is "Letter V" in the catalogue of the London Philharmonic Society, No. 13 in the edition of Breitkopf & Härtel, No. 8 in that of Peters, No. 29 in that of Sieber, No. 58 in the list of copied scores of Haydn's symphonies in the library of the Paris Conservatory of Music.

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A Pagan Poem (after Virgil), Op. 14, composed for Orchestra, Pianoforte, English Horn, and Three Trumpets Obbligati

Charles Martin Loeffler

(Born at Mühlhausen (Alsace), January 30, 1861; now living at Medfield, Mass.)

This poem, dedicated to the memory of Gustave Schirmer, was written originally in 1901 for performance as chamber music and for these instruments,—pianoforte, two flutes, oboe, clarinet, English horn, two horns, three trumpets behind the scenes, viola, and double-bass. It was afterwards arranged for two pianos and three trumpets, and performed at the house of Mrs. John L. Gardner, in Boston, April 13, 1903, with Messrs. Proctor and Gebhard as pianists.

In 1905 and 1906 the work was remoulded and treated much more symphonically. A transcription for two pianafortes and three trumpets was made by the composer. This transcription was played at the house of Charles S. Bird, East Walpole, Mass., October 29, 1907, when Messrs. Gebhard and Fox were the pianists.

The poem is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, four trumpets, three trombones, bass tuba, a set of three kettledrums, antique cymbals, tam-tam, harp, pianoforte, strings.

The first public performance was by the Boston Symphony Orchestra in Boston on November 23, 1927, Mr. Gebhard pianist; the

second performance by this orchestra in Boston was on March 14, 1908; the third was on March 8, 1913: Piano, Mr. Gebhard; English horn, Mr. Longy; trumpets, Messrs. Kloepfel, Mann, and Merrill; the fourth on February 8, 1924, piano, Mr. Motte-Lacroix; English horn, Mr. Speyer.

* * *

This tone poem was suggested to Mr. Loeffler by certain verses in the eighth Eclogue of Virgil, which is sometimes known as "Pharmaceutria" (the Sorceress). The Eclogue, dedicated to Pollio, was written probably in 39 B.C. It consists of two love songs, that of Damon and that of Alphesibœus. Each song has ten parts, and these parts are divided by a recurring burden or refrain. Alphesibœus tells of the love incantation of a Thessalian girl, who by the aid of magical spells endeavors to bring back to her cottage her truant lover, Daphnis. Virgil helped himself freely here from the second Idyll of Theocritus, "The Sorceress," in which Simaetha, a Syracuse maiden of middle rank, weaves spells to regain the love of Delphis.

The lines of Virgil that appealed particularly to Mr. Loeffler are these*:—

"Fetch water forth, and twine the altars here with the soft fillet, and burn resinous twigs and make frankincense, that I may try by magic rites to turn my lover's sense from sanity; nothing is wanting now but the songs.

"Draw from the city, my songs, draw Daphnis home.

"Songs have might, even, to draw down the moon from heaven: with songs Circe transformed the crew of Ulysses; by singing the cold snake is burst asunder in the meadows.

*Translation into English prose by F. W. Mackail (London, 1889).

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"Draw from the city, my songs, draw Daphnis home.

"Threefold first I twine about thee these diverse triple-hued threads, and thrice round these altars I draw thine image: an odd number is the gods' delight.*

"Draw from the city, my songs, draw Daphnis home.

"Tie the threefold colors in three knots, Amaryllis, but tie them; and say, 'I tie Venus' bands.'

"Draw from the city, my songs, draw Daphnis home.

"As this clay stiffens and as this wax softens in one and the selfsame fire, so let Daphnis do for love of me. Sprinkle barley meal and kindle the brittle bay twigs with bitumen. Cruel Daphnis burns me; I burn this bay at Daphnis.†

"Draw from the city, my songs, draw Daphnis home.

"These herbs and these poisons, gathered in Pontus, Moeris himself gave me; in Pontus they grow thickest. By their might I have often seen Moeris become a wolf and plunge into the forest, often seen him call up souls from their deep graves and transplant the harvests to where they were not sown.

"Draw from the city, my songs, draw Daphnis home.

"Fetch ashes, Amaryllis, out of doors, and fling them across thy head into the running brook; and look not back. With these I will assail Daphnis; nothing cares he for gods, nothing for songs.

"Draw from the city, my songs, draw Daphnis home.

"See! the embers on the altar have caught with a flickering flame, themselves, of their own accord, while I delay to fetch them. Be it for good! Something there is for sure; and Hylax barks in the doorway. May we believe? or do lovers fashion dreams of their own?

"Forbear: from the city—forbear now, my songs—Daphnis comes."

*"While the sorceress utters these words, she is supposed to throw a true-lover's knot, by three threads of different colors, over the image of Daphnis, which she then carries round the altar. The number three was a sacred and a perfect one, as we see by many of the arrangements of husbandmen, priests, soldiers (in measuring the breadth of a fosse), medical men, etc., etc.,"—Dr. Archibald Hamilton Bryce—"Eclogues and Georgics" of Virgil.

†Compare Theocritus: "As I melt this wax by the help of the goddess, so may Myndian Delphis be presently wasted by love: and as this brazen wheel is whirled round, so may that man be whirled about by the influence of Aphrodite at my doors. Wheel, draw thou that man to my house!" See also Ovid, Met. III., 487 *et seq.*, Horace, Serm. I., 8: Tibullus, I., 2.

"The sorceress is supposed by some to have two images on which she is operating; or by others, *one*, part of which is of clay, and the other of wax. An image of this latter kind would better represent an individual and a state; the hardening clay signifying the growing dislike of Daphnis to all other women, and the softening wax, his returning and increasing love for his former flame. Perhaps there were no images at all but merely pieces of wax and clay. From other writers, however, we know that effigies were usual in such rites."—Dr. Bryce quoted above.

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Orchestral Suite from "Pétrouchka."

Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

The ballet "Pétrouchka: Scènes burlesques en 4 Tableaux," scenario by Alexandre Benois, was completed by Stravinsky at Rome in May (13-26), 1911. It was produced at the Châtelet, Paris, on June 13, 1911. The chief dancers were Mme. Tamar Karsavina, La Ballerine; Nijinski, Pétrouchka; Orloff, Le Maure; Cecchetto, the old Charlatan; Mme. Baranowitch, First Nurse. Mr. Monteux conducted; Mr. Fokine was the ballet-master. The scenery and costumes were designed by Benois; the scenery was painted by Anisfeld; the costumes were made by Caffi and Worobieff. The management was G. Astruc and Company, organized by Serge de Diaghilev.

"This ballet depicts the life of the lower classes in Russia, with all its dissoluteness, barbarity, tragedy, and misery. Pétrouchka is a sort of Polichinello, a poor hero always suffering from the cruelty of the police and every kind of wrong and unjust persecution. This represents symbolically the whole tragedy in the existence of the Russian people, a suffering from despotism and injustice. The scene is laid in the midst of the Russian carnival, and the streets are lined with booths in one of which Pétrouchka plays a kind of humorous rôle. He is killed, but he appears again and again as a ghost on the roof of the booth to frighten his enemy, his old employer, an illusion to the despotic rulers in Russia."

The following description of the ballet is taken from "Contemporary Russian Composers" by M. Montagu-Nathan*:—

"The 'plot' of 'Pétrouchka' owes nothing to folk-lore, but retains the quality of the fantastic. Its chief protagonist is a lovelorn doll; but we have still a villain in the person of the *focusnik*, a showman who for his own ends prefers to consider that a puppet has no

*Published by Frederick A. Stokes Company, New York, 1917.

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soul. The scene is the Admiralty Square, Petrograd; the time 'Butter-Week,' somewhere about the eighteen-thirties. . . . Prior to the raising of the first [curtain]* the music has an expectant character, and the varied rhythmic treatment of a melodic figure which has a distinct folk-tune flavor has all the air of inviting conjecture as to what is about to happen. Once the curtain goes up we are immediately aware that we are in the midst of a carnival, and are prepared for some strange sights. The music describes the nature of the crowd magnificently, and in his orchestral reproduction of a hurdy-gurdy, whose player mingles with the throng, Stravinsky has taken pains that his orchestral medium shall not lend any undue dignity to the instrument. . . . Presently the showman begins to attract his audience, and, preparatory to opening his curtain, plays a few mildly florid passages on his flute. With his final flourish he animates his puppets. They have been endowed by the showman with human feelings and passions. Pétrouchka is ugly and consequently the most sensitive. He endeavors to console himself for his master's cruelty by exciting the sympathy and winning the love of his fellow-doll, the Ballerina, but in this he is less successful than the callous and brutal Moor, the remaining unit in the trio of puppets. Jealousy between Pétrouchka and the Moor is the cause of the tragedy which ends in the pursuit and slaughter of the former." The Russian Dance which the three puppets perform at the bidding of their taskmaster recalls vividly the passage of a crowd in Rimsky-Korsakoff's "Kitej."

"When at the end of the Dance the light fails and the inner curtain falls, we are reminded by the roll of the side drum which does duty as entr'acte music that we have to do with a realist, with a composer who is no more inclined than was his precursor Dargomijsky to make concessions; he prefers to preserve illusions, and so long as the drum continues its slow fusillade the audience's mind is kept fixed upon the doll it has been contemplating. The unsuccessful courtship is now enacted and then the scene is again changed to the Moor's apartment, where, after a monotonous droning dance,

*There are two curtains; one between the audience and the dancers; the other divides the showman's Douma from the stage crowd and the people in the outer theatre.

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the captivation of the Ballerina takes place. There are from time to time musical figures recalling the showman's flute flourishes, apparently referring to his dominion over the doll. . . . The scene ends with the summary ejection of that unfortunate [Pétrouchka], and the drum once more bridges the change of scene.

"In the last tableau the Carnival, with its consecutive common chords, is resumed. The nurses' dance, which is of folk origin, is one of several items of decorative music, some of them, like the episode of the man with the bear, and the merchant's accordion, being fragmentary. With the combined dance of the nurses, coachmen, and grooms, we have again a wonderful counterpoint of the melodic elements.

"When the fun is at its height, it is suddenly interrupted by Pétrouchka's frenzied flight from the little theatre. He is pursued by the Moor, whom the cause of their jealousy tries vainly to hold in check. To the consternation of the spectators, Pétrouchka is slain by a stroke of the cruel Moor's sword, and a tap on the tambour de Basque.

"The showman, having demonstrated to the satisfaction of the gay crowd that Pétrouchka is only a doll, is left alone with the corpse, but is not allowed to depart in absolute peace of mind. To the accompaniment of a ghastly distortion of the showman's flute music the wraith of Pétrouchka appears above the little booth. There is a brief reference to the carnival figure, then four concluding pizzicato notes and the drama is finished. From his part in outlining it we conclude that Stravinsky is an artist whose lightness of touch equals that of Ravel, whose humanity is as deep as Moussorgsky's."

* * *

The ballet calls for these instruments: four flutes (two interchangeable with piccolo), four oboes (one interchangeable with English horn), four clarinets (one interchangeable with bass clarinet), four bassoons (one interchangeable with double bassoon),

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four horns, two trumpets (one interchangeable with little trumpet, in D), two cornets-à-pistons, three trombones, bass tuba, kettledrums, snare drum, tambour de Provence, bass drum, tambourine, cymbals, triangle, Glockenspiel, xylophones, tam-tam, celesta (two and four hands), pianoforte, two harps, strings. The score, dedicated to Alexandre Benois, was published in 1912.

* * *

The first performance of the ballet in the United States was by Serge Diaghilev's Ballet Russe at the Century Theatre on January 24, 1916. Pétrouchka, Leonide Massine; Le Maure, Adolf Bolm; La Ballerine, Lydia Lopokova. Ernest Ansermet conducted.

The first performance in Boston was by the same company at the Boston Opera House, February 4, 1916.

The first performance of the Suite in Boston was by the Boston Symphony Orchestra, Mr. Monteux, conductor, on November 26, 1920.

"Francesca da Rimini," Fantasia after Dante, Op. 32.

Peter Ilitch Tchaikovsky

(Born at Votkinsk, in the government of Viatka, Russia, May 10, 1840; died at Petrograd, November 6, 1893)

The score of this fantasia bears for motto lines from the fifth canto of Dante's "Inferno." They begin with

Nessun maggior dolore,
Che ricordarsi del tempo felice
Nella miseria;

and they end with the last line of the canto. These verses of Dante are preceded by words in Italian which have thus been Englished:—

"Dante arrives in the second circle of hell. He sees that here the incontinent are punished, and their punishment is to be tormented continually by the cruelest winds under a dark and gloomy air. Among these tortured ones he recognizes Francesca da Rimini, who tells her story."

* * *

This fantasia is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two cornets-à-pistons, two trumpets, three trombones, tuba, three kettledrums, big drum, cymbals, gong, harp, strings. It is dedicated to Serge Tanéïeff.

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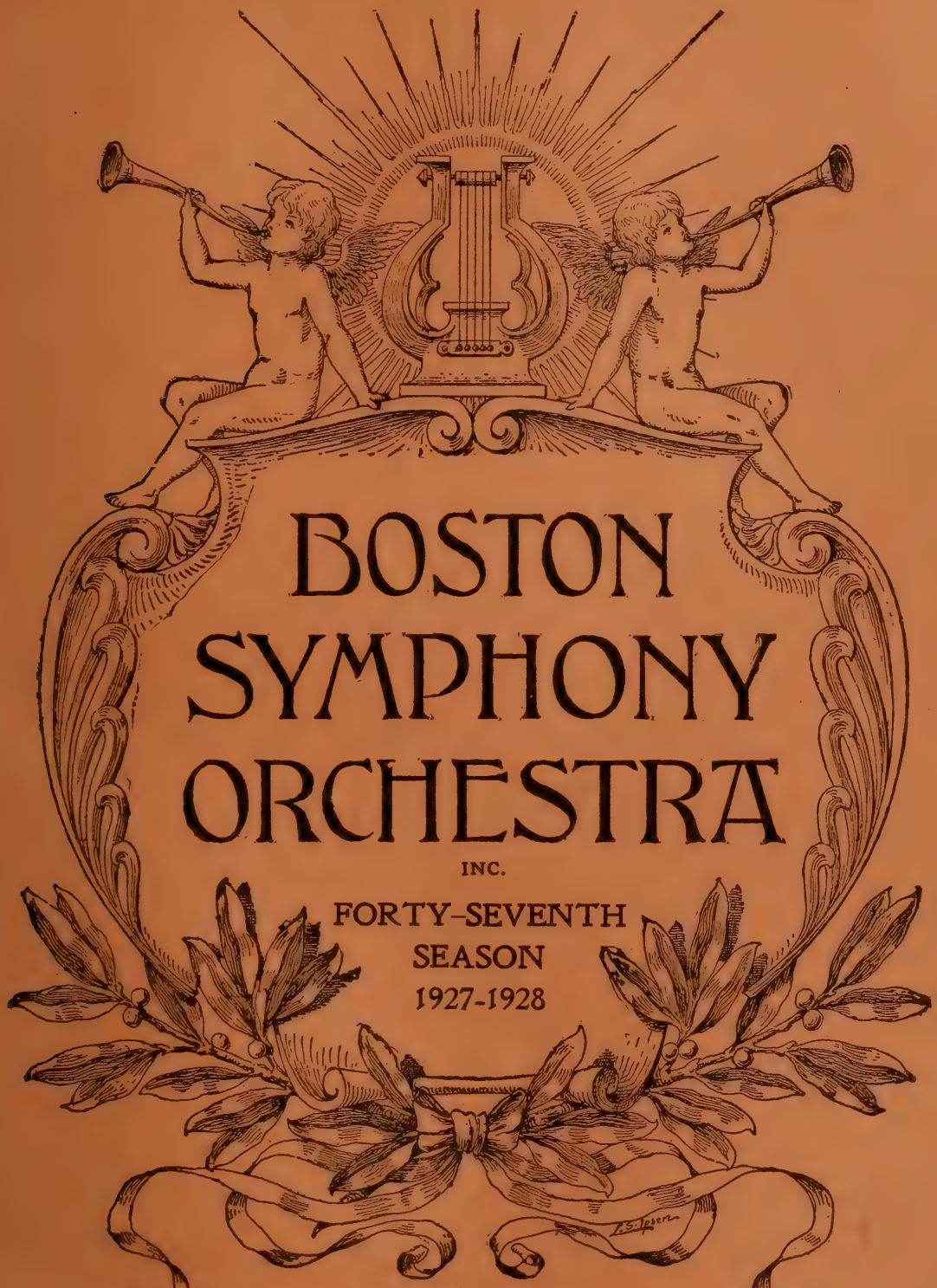

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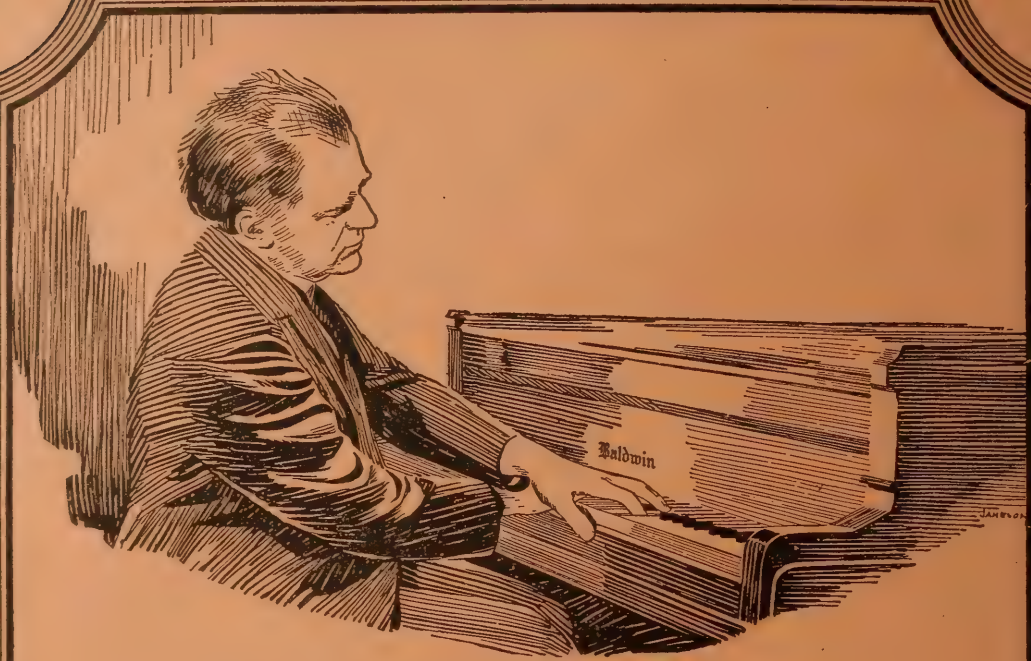

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WEDNESDAY EVENING, NOVEMBER 2

AT 8.15

Tonight's Programme has been changed as follows:

Bach, C. P. E. . . . . Concerto for Orchestra in D major
(Arranged by MAXIMILIAN STEINBERG)

I. Allegro moderato.
II. Andante lento moto.
III. Allegro.

Stravinsky . . . Orchestral Suite from the Ballet "Petrouchka"

Russian Dance — Petrouchka — Grand Carnival — Nurses' Dance — The Bear and the Peasant Playing a Hand Organ — The Merchant and the Gypsies — The Dance of the Coachmen and Grooms — The Masqueraders.

Ravel . . . Orchestral Excerpts from "Daphnis et Chloé," Ballet in one act (Second Suite)

Lever du Jour — Pantomime — Danse Genérale

Tchaikovsky . . . . . Symphony No. 4 in F minor, Op. 36

I. Andante sostenuto; moderato con anima. (In movimento di valse.)
II. Andantino in modo di canzona.
III. Scherzo; pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.

STEINWAY PIANO USED

There will be an intermission of ten minutes before the symphony

Boston Symphony Orchestra

Forty-seventh Season, 1927–1928

SERGE KOUSSEVITZKY, Conductor

WEDNESDAY EVENING, NOVEMBER 2

AT 8.15

PROGRAMME

Handel . . . . Concerto Grosso in D minor for String Orchestra, Op. 6, No. 10

I. } Overture.
II. } Allegro.
III. Air.
IV. Allegro Moderato.

Stravinsky . . . Orchestral Suite from the Ballet "Petrouchka"

Russian Dance — Petrouchka — Grand Carnival — Nurses' Dance — The Bear and the Peasant Playing a Hand Organ — The Merchant and the Gypsies — The Dance of the Coachmen and Grooms — The Masqueraders.

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III. Scherzo; pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.

STEINWAY PIANO USED

There will be an intermission of ten minutes before the symphony

CONCERTO GROSSO, No. 10, IN D MINOR . . GEORGE FRIDERIC HANDEL

(Born at Halle on February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The tenth bears the date October 22. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house* in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added, "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn

*This was the little house, No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. Mr. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G. F. H." The house had then been in possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition-room.

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Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his,—'several concertos for different instruments, with a variety of chosen airs of the best masters, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.'"

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4) (both oratorios were composed in 1738); of his music to Dryden's "Ode for St. Cecilia's Day" (November 22).

Romain Rolland, discussing the form concerto grosso, which consists essentially of a dialogue between a group of soloists, the concertino (trio of two solo violins and solo bass with cembalo*), and

*The Germans in the concertino sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful as a rule to the strings.

the chorus of instruments, concerto grosso, believes that Handel at Rome in 1708 was impressed by Corelli's works in this field, for several of his concertos of Op. 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England—three volumes appeared in 1732, 1735, 1748—and he was a friend of Handel.

Orchestral Suite from "Pétrouchka."

Igor Fedorovitch Stravinsky

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

The ballet "Pétrouchka: Scènes burlesques en 4 Tableaux," scenario by Alexandre Benois, was completed by Stravinsky at Rome in May (13-26), 1911. It was produced at the Châtelet, Paris, on June 13, 1911. The chief dancers were Mme. Tamar Karsavina, La Ballerine; Nijinski, Pétrouchka; Orloff, Le Maure; Cecchetto, the old Charlatan; Mme. Baranowitch, First Nurse. Mr. Monteux conducted; Mr. Fokine was the ballet-master. The scenery and costumes were designed by Benois; the scenery was painted by Anisfeld; the costumes were made by Caffi and Worobieff. The management was G. Astruc and Company, organized by Serge de Diaghilev.

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"Daphnis et Chloé"—Ballet in one act—Orchestral Fragments Second Series:—"Daybreak," "Pantomime," "General Dance."

Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living)

Ravel composed his ballet "Daphnis and Chloe" in 1910, expecting that it would be performed by the Russian Ballet at Paris in 1911, but it was not performed until 1912—June 8, according to the *Annales du Théâtre,* June 5, 7, 8 and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The second suite is scored for piccolo, two flutes, a flute in G, two

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The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:—

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the Nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,† whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

*It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

†John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland, about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). 'O nuit d'été! maladie inconnue, que tu nous fais mal!"—P. H.

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The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

* * *

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Symphony in F minor, No. 4, Op. 36

Peter Iljtsch Tchaikovsky

(Born at Votkinski, in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky composed this symphony during the winter of 1877–78. He had lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassov. The first draft was finished in May, 1877. He began the instrumentation on August 23, of that year, and finished the first movement September 24. He began work again towards the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Walter Damrosch conductor.

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The Andante and the Scherzo were played in Boston for the first time at a Symphony concert, October 18, 1890. Mr. Nikisch conducted. They were played here at an extra concert of the Symphony Orchestra, March 2, 1892. The first performance in Boston of the whole symphony was by the New York Symphony Orchestra, Walter Damrosch conductor, at the Tremont Theatre, April 20, 1893. The first performance of the whole symphony at a concert of the Boston Symphony Orchestra was on November 18, 1896, Mr. Paur conductor. The Symphony was played at concerts of the Boston Symphony Orchestra in Boston, March 26, 1904, October 21, 1905, October 16, 1909, February 10, 1912, February 14, 1914, March 3, 1916, December 28, 1917, November 25, 1921, March 26, 1926.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky. She was born in the village Snamensk, government of Smolensk, February 10, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died. She was left with eleven children and a fortune of "many millions of rubles." Dwelling at Moscow, fond of music, she admired beyond measure certain works by Tchaikovsky. Inquiring curiously concerning his character as a man and about his worldly circumstances, she became acquainted with Kotek, a pupil of Tchaikovsky in composition. Through him she gave Tchaikovsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt. She sent him three thousand rubles; in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation; but she insisted that they should never meet. They never spoke together; their letters were frequent and intimate. Tchaikovsky poured out his soul to this woman, described by his

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brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that was petty and conventional; was pure in thought and action; a woman that was compassionate, not sentimental.*

The composer wrote to her May 13, 1877, that he proposed to dedicate this symphony to her. "I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes the existence of a determined mood. Added to this I am in a very nervous, worried, and irritable state, highly unfavorable to composition and even my symphony suffers in consequence." In August, 1877, writing to her, he referred to the symphony as "yours." "I hope it will please you, for that is the main thing." He wrote in August from Kamenka: "The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the Scherzo, and I expect much from it. At first the strings play alone and pizzicato throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to her in December from Venice that he was hard at work on the instrumentation: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejda Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have been finished? When I was in Moscow and thought that my end was about to come,† I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but thanks to you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

He wrote to Nicholas Rubinstein, January 13, 1878, from San Remo, and implored him not to judge the symphony before it was performed. "It is more than likely that it will not please you when

*In December, 1890, Nadejda wrote Peter that on account of the complicated state of her business affairs she could not continue the allowance. Furthermore, she treated him with curious indifference, so that Tchaikovsky mourned the loss of the friend rather than of the pension. He never recovered from the wound. Nadejda von Meck died on January 25, 1894.

†There is reference here to the crazed condition of Tchaikovsky after his amazing marriage to Antonina Ivanovna Milioukov. The wedding was on July 18, 1877. He left his wife at Moscow, October 6. See the Programme Book of the Boston Symphony Orchestra for January 31, 1903 (pp. 721–724).

you first look at it, therefore do not hurry judgment, but write what you honestly think after the performance. In Milan I wished to indicate the tempi by metronome marks; I did not do this, for a metronome costs there at least thirty francs. You are the only conductor in the whole world whom I can trust. In the first movement there are some difficult changes in tempo, to which I call your special attention. The third movement is to be played pizzicato, the quicker the pace, the better; yet I have no precise idea of what speed can be attained in pizzicato."

*
* *

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

I. Andante sostenuto; moderato con anima (in movimento di valse), F minor, 3-4 and 9-8.

II. Andantino in modo di canzona, B-flat minor, 2-4.

III. Scherzo, "Pizzicato ostinato": Allegro, F major, 2-4.

IV. Allegro con fuoco, F major. A Russian folk-tune, "In the fields there stood a Birch-tree," is introduced and varied.

When the symphony was first played at Moscow it did not make the impression hoped for by Tchaikovsky. He wrote to Mme. von Meck from Florence: "The first movement, the most complicated and also the best, is perhaps much too long and not easy to understand at a first hearing. The other movements are simple."

He had a peculiar weakness for this symphony. He wrote to Mme. von Meck from Florence, December 8, 1878: "I go back to two years ago, and return to the present with joy! What a change! What has not happened during these years! When I began to work at the symphony I hardly knew you at all. I remember very well, however, that I dedicated my work to you. Some instinct told me that no one had such a fine insight into my music as yourself, that our natures had much in common, and that you would understand the contents of this symphony better than any other human being. I love this child of my fancy very dearly. It is one of the things which will never disappoint me."

Again he spoke of the symphony as "a labor of love, an enjoyment like 'Oniegin' and the second Quartet."

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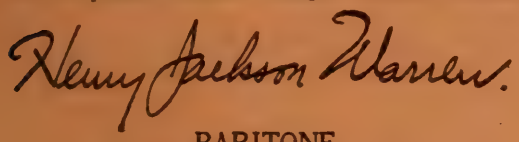

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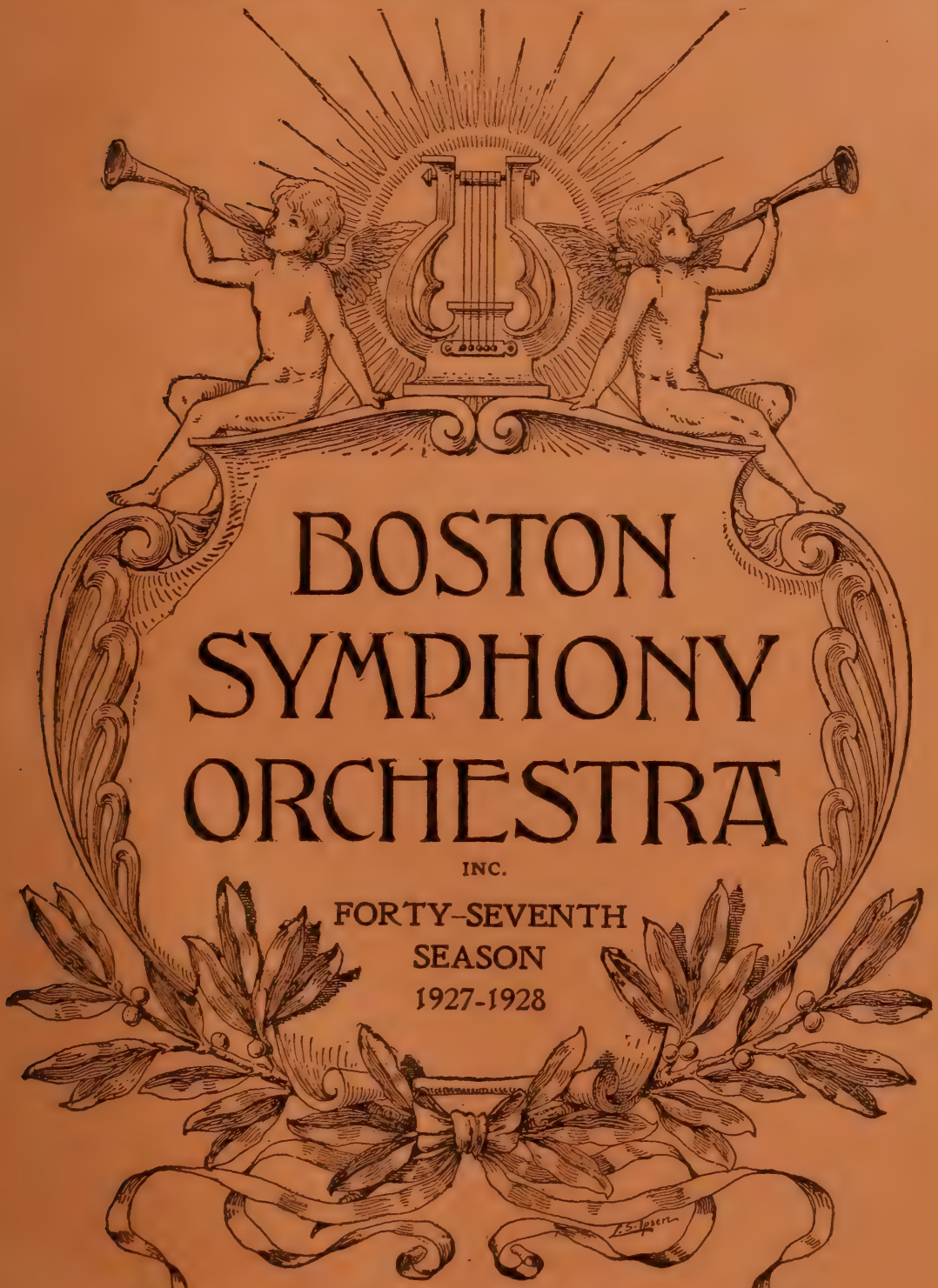

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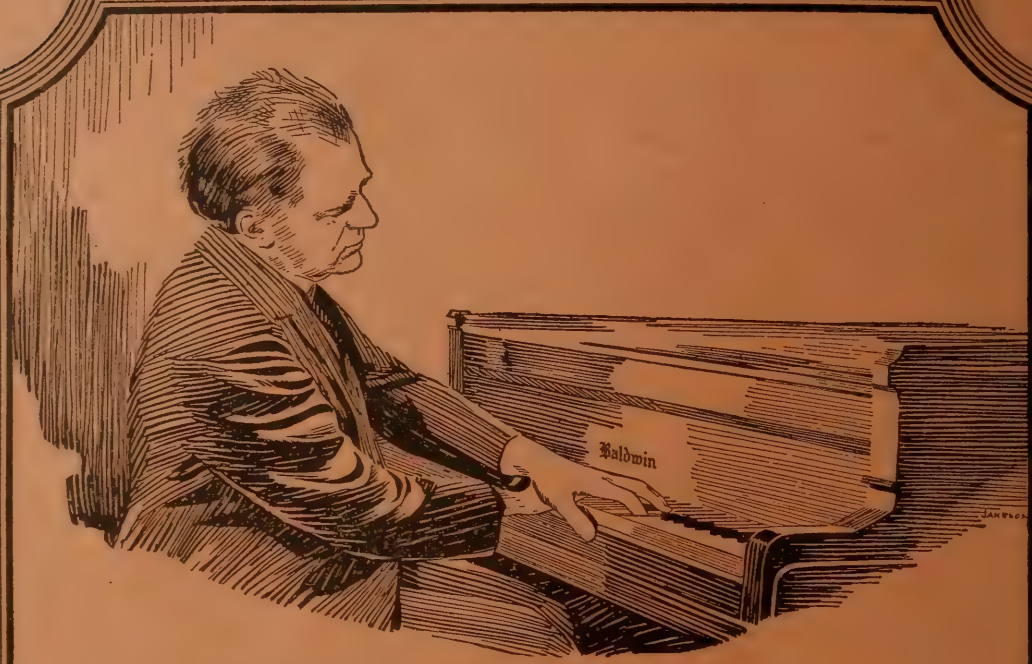
FORTY-SEVENTH SEASON

1927-1928

PROGRAMME



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FORTY-SEVENTH SEASON 1927-1928

Boston Symphony Orchestra

INC.

SERGE KOUSSEVITZKY, Conductor

Programme

THURSDAY EVENING, NOVEMBER 3, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Gillet, F.
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Clarinets.

Hamelin, G.
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Bettoney, F.

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Battles, A.

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Speyer, L.

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THURSDAY EVENING, NOVEMBER 3

AT 8.15

Tonight's Programme has been changed as follows:

Bach, C. P. E. . . . . Concerto for Orchestra in D major
(Arranged by MAXIMILIAN STEINBERG)

I. Allegro moderato.
II. Andante lento moto.
III. Allegro.

Prokofieff . . . . . Classic Symphony, Op. 25

I. Allegro.
II. Larghetto.
III. Gavotte.
IV. Finale.

Ravel . . . Orchestral Excerpts from "Daphnis et Chloé," Ballet in one act (Second Suite)

Lever du Jour — Pantomime — Danse Genérale

Tchaikovsky . . . . Symphony No. 4 in F minor, Op. 36

I. Andante sostenuto; moderato con anima (in movimento di valse).
II. Andantino in modo di canzona.
III. Scherzo; pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.

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Boston Symphony Orchestra

Forty-seventh Season, 1927–1928

SERGE KOUSSEVITZKY, Conductor

THURSDAY EVENING, NOVEMBER 3

AT 8.15

PROGRAMME

Handel . . . . Concerto Grosso in D minor for String Orchestra, Op. 6, No. 10

I. Overture.
II. Allegro.
III. Air.
IV. Allegro Moderato.

Prokofieff . . . . . Classic Symphony, Op. 25

I. Allegro.
II. Larghetto.
III. Gavotte.
IV. Finale.

Ravel . . . Orchestral Excerpts from "Daphnis et Chloé," Ballet in one act (Second Suite)

Lever du Jour — Pantomime — Danse Genérale

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*This was the little house, No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. Mr. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G. F. H." The house had then been in possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition-room.

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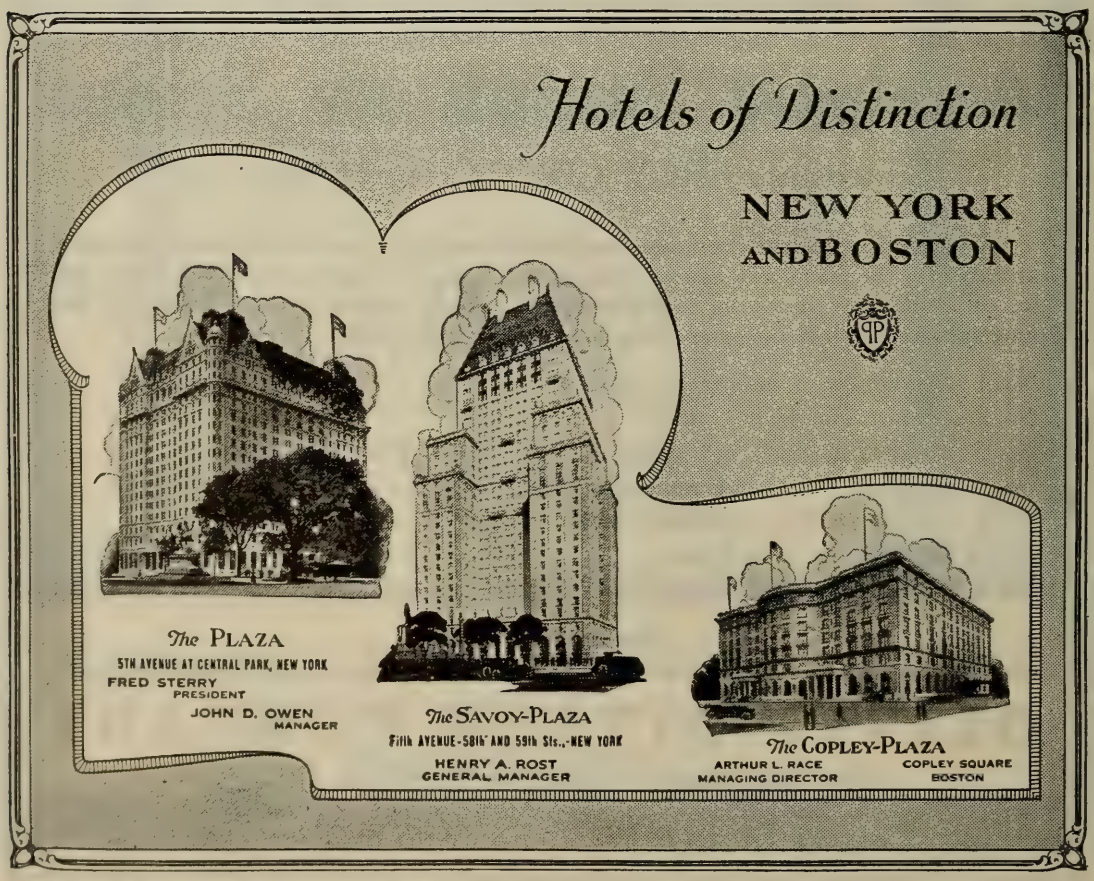
Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his,—'several concertos for different instruments, with a variety of chosen airs of the best masters, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.'"

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4) (both oratorios were composed in 1738); of his music to Dryden's "Ode for St. Cecilia's Day" (November 22).

Romain Rolland, discussing the form concerto grosso, which consists essentially of a dialogue between a group of soloists, the concertino (trio of two solo violins and solo bass with cembalo*), and

*The Germans in the concertino sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful as a rule to the strings.



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the chorus of instruments, concerto grosso, believes that Handel at Rome in 1708 was impressed by Corelli's works in this field, for several of his concertos of Op. 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England—three volumes appeared in 1732, 1735, 1748—and he was a friend of Handel.

"Classical" Symphony, Op. 25 . . . Serge Sergievich Prokofieff

(Born at Sontsovka, Russia, April 24, 1891; now living)

This symphony, begun in 1916, was completed in 1917. The first performance was at Leningrad by the orchestra now known as the State Orchestra. The first performance in the United States was at a concert of the Russian Symphony Orchestra in New York, in December, 1918.

The symphony, scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings, is dedicated to Boris Assafieff, who, as "Igor Gleboff," has written much about music. "The composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores" (Felix Borowski).

I. Allegro, D major, 4-4 time. The chief theme is given to first violins. A transitional passage has material for the flutes. Development follows. The second theme is for first violins. The develop-

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ment begins with use of the first subject. The transitional measures are taken up, later the second theme. The recapitulation opens in C major (strings). Then follows the transitional passage (D major) for the flute. The second theme is again for the strings. There is a short coda.

II. Larghetto, A major, 2-2 time. First violins announce the chief theme. There are episodes.

III. Gavotta, Non troppo allegro, D major, 4-4 time. The subject is given at once to strings and wood-wind. The trio is in G major (flutes and clarinets above an organ point for violoncellos and double basses). This subject is repeated by the strings.

IV. Finale, Molto vivace, D major, 2-2 time. The first theme is for the strings; the second, A major, for wood-wind.

"Daphnis et Chloé"—Ballet in one act—Orchestral Fragments Second Series:—"Daybreak," "Pantomime," "General Dance."

Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living)

Ravel composed his ballet "Daphnis and Chloe" in 1910, expecting that it would be performed by the Russian Ballet at Paris in 1911, but it was not performed until 1912—June 8, according to the *Annales du Théâtre,* June 5, 7, 8 and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The second suite is scored for piccolo, two flutes, a flute in G, two

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oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, Glockenspiel, two harps, strings (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants engraved for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:—

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the Nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,† whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

*It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

†John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland, about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.' "

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). 'O nuit d'été! maladie inconnue, que tu nous fais mal!"—P. H.

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The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

* * *

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Symphony in F minor, No. 4, Op. 36

Peter Iljtsch Tchaikovsky

(Born at Votkinski, in the government of Viatka, Russia, May 7, 1840; died at Leningrad, November 6, 1893)

Tchaikovsky composed this symphony during the winter of 1877–78. He had lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassov. The first draft was finished in May, 1877. He began the instrumentation on August 23, of that year, and finished the first movement September 24. He began work again towards the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Walter Damrosch conductor.

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The Andante and the Scherzo were played in Boston for the first time at a Symphony concert, October 18, 1890. Mr. Nikisch conducted. They were played here at an extra concert of the Symphony Orchestra, March 2, 1892. The first performance in Boston of the whole symphony was by the New York Symphony Orchestra, Walter Damrosch conductor, at the Tremont Theatre, April 20, 1893. The first performance of the whole symphony at a concert of the Boston Symphony Orchestra was on November 18, 1896, Mr. Paur conductor. The Symphony was played at concerts of the Boston Symphony Orchestra in Boston, March 26, 1904, October 21, 1905, October 16, 1909, February 10, 1912, February 14, 1914, March 3, 1916, December 28, 1917, November 25, 1921, March 26, 1926.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck.

Her maiden name was Frolowsky. She was born in the village Snamensk, government of Smolensk, February 10, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died. She was left with eleven children and a fortune of "many millions of rubles." Dwelling at Moscow, fond of music, she admired beyond measure certain works by Tchaikovsky. Inquiring curiously concerning his character as a man and about his worldly circumstances, she became acquainted with Kotek, a pupil of Tchaikovsky in composition. Through him she gave Tchaikovsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt. She sent him three thousand rubles; in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation; but she insisted that they should never meet. They never spoke together; their letters were frequent and intimate. Tchaikovsky poured out his soul to this woman, described by his

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brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that was petty and conventional; was pure in thought and action; a woman that was compassionate, not sentimental.*

The composer wrote to her May 13, 1877, that he proposed to dedicate this symphony to her. "I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes the existence of a determined mood. Added to this I am in a very nervous, worried, and irritable state, highly unfavorable to composition and even my symphony suffers in consequence." In August, 1877, writing to her, he referred to the symphony as "yours." "I hope it will please you, for that is the main thing." He wrote in August from Kamenka: "The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the Scherzo, and I expect much from it. At first the strings play alone and pizzicato throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to her in December from Venice that he was hard at work on the instrumentation: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejda Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have been finished? When I was in Moscow and thought that my end was about to come,† I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but thanks to you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

He wrote to Nicholas Rubinstein, January 13, 1878, from San Remo, and implored him not to judge the symphony before it was performed. "It is more than likely that it will not please you when

*In December, 1890, Nadejda wrote Peter that on account of the complicated state of her business affairs she could not continue the allowance. Furthermore, she treated him with curious indifference, so that Tchaikovsky mourned the loss of the friend rather than of the pension. He never recovered from the wound. Nadejda von Meck died on January 25, 1894.

†There is reference here to the crazed condition of Tchaikovsky after his amazing marriage to Antonina Ivanovna Milioukov. The wedding was on July 18, 1877. He left his wife at Moscow, October 6. See the Programme Book of the Boston Symphony Orchestra for January 31, 1903 (pp. 721–724).

you first look at it, therefore do not hurry judgment, but write what you honestly think after the performance. In Milan I wished to indicate the tempi by metronome marks; I did not do this, for a metronome costs there at least thirty francs. You are the only conductor in the whole world whom I can trust. In the first movement there are some difficult changes in tempo, to which I call your special attention. The third movement is to be played pizzicato, the quicker the pace, the better; yet I have no precise idea of what speed can be attained in pizzicato."

*
* *

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

I. Andante sostenuto; moderato con anima (in movimento di valse), F minor, 3-4 and 9-8.

II. Andantino in modo di canzona, B-flat minor, 2-4.

III. Scherzo, "Pizzicato ostinato": Allegro, F major, 2-4.

IV. Allegro con fuoco, F major. A Russian folk-tune, "In the fields there stood a Birch-tree," is introduced and varied.

When the symphony was first played at Moscow it did not make the impression hoped for by Tchaikovsky. He wrote to Mme. von Meck from Florence: "The first movement, the most complicated and also the best, is perhaps much too long and not easy to understand at a first hearing. The other movements are simple."

He had a peculiar weakness for this symphony. He wrote to Mme. von Meck from Florence, December 8, 1878: "I go back to two years ago, and return to the present with joy! What a change! What has not happened during these years! When I began to work at the symphony I hardly knew you at all. I remember very well, however, that I dedicated my work to you. Some instinct told me that no one had such a fine insight into my music as yourself, that our natures had much in common, and that you would understand the contents of this symphony better than any other human being. I love this child of my fancy very dearly. It is one of the things which will never disappoint me."

Again he spoke of the symphony as "a labor of love, an enjoyment like 'Oniegin' and the second Quartet."

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Berlioz. . . Overture to "Benvenuto Cellini"

Brahms. . . .Symphony No. 3 in F major, Op.90

Ravel. . . . "Ma Mere l'Oye" ("Mother Goose")

Tchaikovsky. .Fantasia, "Francesca da Rimini" Op. 32 (after Dante)

Saturday Afternoon, November 5, at 2:15

PROGRAMME

Haydn. . . . Symphony in G major (B.& H.No.13)

Loeffler. . .A Pagan Poem (after Virgil) for Orchestra, Pianoforte, English Horn, and Three Trumpets Obbligati, Op. 14
Piano: Bernard Zighera
English Horn: Louis Speyer

Wagner. . . .Ride of the Valkyries from "The Valkyrie"
Wagner. . . .Prelude and Love-Death from "Tristan and Isolde"
Wagner. . . .Prelude to "The Mastersingers of Nuremberg"

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Sunday Afternoon, November 6, at 3

PROGRAMME

Haydn. . . . Symphony in G major
(B. & H. No. 13)

Wagner. . . .Prelude to "Lohengrin"

Wagner. . . .Prelude to "The Mastersingers of Nuremberg"

Tchaikovsky. Symphony No. 4 in F minor, Op. 36

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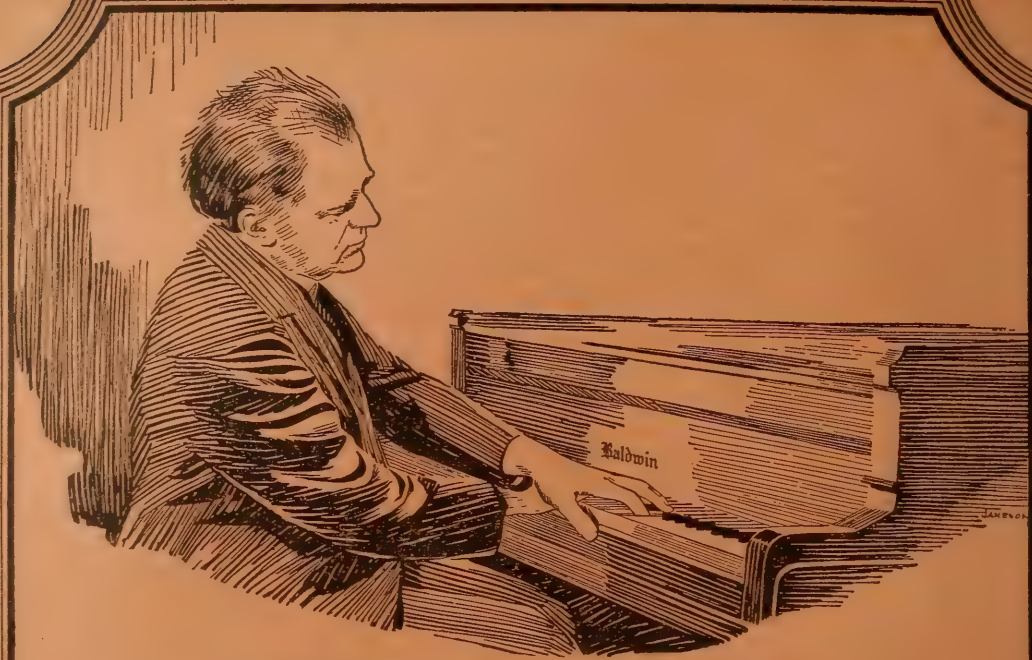

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PROGRAMME

Haydn . . . . . Symphony in G major (Breitkopf and Härtel, No. 13)

I. Adagio; Allegro.
II. Largo.
III. Menuetto; Trio.
IV. Finale: Allegro con spirito.

Strauss . . . . . "Don Juan," Tone Poem, Op. 20 (after Lenau)

Wagner . . . . Prelude and Love-Death from "Tristan and Isolde"

Liszt . . . . Second Episode from Lenau's "Faust": The Dance in the Village Tavern (Mephisto Waltz)

There will be an intermission of ten minutes after Strauss's "Don Juan"

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SYMPHONY IN G MAJOR (B. & H. No. 13) . . . . JOSEPH HAYDN

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809)

Haydn wrote a set of six symphonies for a society in Paris known as the "Concert de la Loge Olympique." They were ordered in 1784, when Haydn was living at Esterház. Composed in the course of the years 1784–89, they are in C, G minor, E-flat, B-flat, D, A. No. 1, in C, has been entitled "The Bear"; No. 2, in G minor, has been entitled "The Hen"; and No. 4, in B-flat, is known as "The Queen of France." The symphony played at this concert is the first of a second set, of which five were composed in 1787, 1788, 1790. If the sixth was written, it cannot now be identified. This one in G major was written in 1787, and is "Letter V" in the catalogue of the London Philharmonic Society, No. 13 in the edition of Breitkopf & Härtel, No. 8 in that of Peters, No. 29 in that of Sieber, No. 58 in the list of copied scores of Haydn's symphonies in the library of the Paris Conservatory of Music.

"Don Juan," a Tone-poem (after Nicolaus Lenau),* Op. 20

Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Don Juan," composed at Munich 1887–88, is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, was composed at Munich 1886–87 (revised in 1890 at Weimar), and published later (1891). "Don Juan" was published in 1890. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale,* No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was court conductor at Weimar 1889–94.) The first performance in Boston was at a Symphony concert, led by Mr. Nikisch, October 31, 1891. The piece has also been played at these concerts: November 5, 1898; November 1, 1902; February 11, April 29, 1905; October 27, 1906;

*Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practiced neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Lőwenthal had much to do with the wretched mental condition of his later years. He died at Oberdőbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work. The first volume of the life of Lenau by Professor Heinrich Bischoff of Liége has been published. Lenau's unhappy sojourn in the United States is to be described in the second volume.

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October 9, 1909; October 17, 1914; February 2, 1917; October 7, 1921; March 7, 1924; February 6, 1925; February 26, 1926.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich. Thuille died in 1907.

*
* *

Strauss's hero is Lenau's, and is in search of the ideal woman. Not finding one reaching his standard, disgusted with life, he practically commits suicide by dropping his sword when fighting a duel with a man whose father he had killed. Before this Don Juan dies, he provides in his will for the women he had seduced and forsaken.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and

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Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dedicated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, a biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."*

The score of the Fantasia bears on a fly-leaf these extracts from the poem. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the

*See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

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first scene of the poem; the speech to Marcello, in the last. These lines have been Englished by John P. Jackson*:—

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal,
Of glorified woman;—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

. . . . . .

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection:

*John P. Jackson, journalist, died at Paris on December 1, 1897, fifty years old. For many years he was on the staff of the *New York Herald*. He espoused the cause of Wagner at a time when the music of that composer was not in fashion. He translated some of Wagner's librettos into English.

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And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

. . . . . .

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'raps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

It has been said that the "emotional phases of the story" appealed to Strauss:

1. The fiery ardor with which Don Juan pursues his ideal;
2. The charm of woman; and
3. The selfish idealist's disappointment and partial atonement by death.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development; the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music, for he is a man not without humor, and on more than one occasion has slyly smiled at his prying or pontifical interpreters.

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Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634). Strauss's hero is specifically the Don Juan of Lenau, not the rakehelly hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

Prelude and "Love-Death" from "Tristan and Isolde"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

The subject of "Tristan und Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year. The composition of the first act was completed at Zürich, December 31, 1857 (some say, but only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859.

This "action" in three parts was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865.* The first performance in America was at the Metropolitan, New York, December 1, 1886.†

*Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marke, Zuttmayer; Isolde, Mme. Schnorr von Carolsfeld; Brangäne, Miss Deinet. Hans von Bülow conducted.

†Tristan, Albert Niemann; Kurvenal, Adolf Robinson; Melot, Rudolph von Milder; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brangäne, Marianne Brandt; Ein Hirt, Otto Kemlitz; Steuermann, Emil Sänger; Seeman, Max Alvary. Anton Seidl conducted.

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The first performance in Boston was at the Boston Theatre, April 1, 1895.*

The Prelude and the Love-Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860, and arranged the ending.

Wagner himself frequently conducted the Prelude and Love-Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

The Prelude, Langsam und schmachtend (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by violoncellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes.

*Tristan, Max Alvary; Kurvenal, Franz Schwartz; Melot, James F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanov; Isolde, Rosa Sucher; Brangäne, Marie Brema. Walter Damrosch conducted.

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These phrases form a theme known as the Love Potion motive, or the motive of Longing; for passionate commentators are not yet agreed about the terminology. The second theme, again sung by the violoncellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and the usual strings.

The first performance in Boston of the Prelude and Love-Death (orchestral) was at Theodore Thomas's concert of December 6, 1871.

Second Episode from Lenau's "Faust": The Dance in The Village Tavern (Mephisto Waltz) . . . . . Franz Liszt

(Born at Raiding, near Oedenburg, October 22, 1811; died at Bayreuth, July 31, 1886)

The Faust legend suggested several musical compositions to Liszt. Goethe's poem inspired the "Faust" Symphony for orchestra and male chorus (1853–57), and Lenau's poem* called into being these pieces:—

1858–59, two episodes from Lenau's "Faust" for orchestra: (1) "Der nächtliche Zug,"† (2) "Der Tanz in der Dorfschenke" (Mephisto Waltz).

1880, second Mephisto Waltz for pianoforte. 1881, second Mephisto Waltz for orchestra. 1881, third Mephisto Waltz for pianoforte. 1883, Mephisto Polka for pianoforte. 1885, fourth Mephisto Waltz for pianoforte (MS.).

Lenau, in this episode of his "Faust," pictures a marriage feast at a village tavern. There is music, there is dancing. Mephistopheles, dressed as a hunter, looks in at the tavern window, and beckons Faust to enter and take part in the sport. The fiend assures

*Nicolaus Lenau whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Lőwenthal had much to do with the wretched mental condition of his later years. He died at Oberdőbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work. "Faust" was begun at Vienna in 1833, and the "Tanz" episode and three other episodes were written in that year. Other portions were written at Stuttgart, Neustädtler Bade, Weinsberg, and in Vienna. The poem was completed in December, 1835. It was published at Stuttgart in 1836 as "Faust," not as "Faust Pictures," a title considered and approved by Lenau in 1834.

†Henri Rabaud's "Procession Nocturne" inspired by Lenau's "Faust" was produced at a Colonne concert, Paris, January 15, 1899; performed at Cincinnati by the Symphony Orchestra of that city, November 30, 1900—the first performance in America. It was performed in Boston on January 7, 1903, at a concert by the Boston Orchestral Club (Mr. Longy, conductor); at concerts of the Boston Symphony Orchestra, December 27, 1918 (Mr. Rabaud, conductor), on April 23, 1920 (Mr. Monteux, conductor), and on February 13, and March 27, 1925 (Mr. Koussevitzky, conductor). It was also played in Boston at a concert of the New England Conservatory Orchestra (Mr. Chadwick, conductor) on November 19, 1909.

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him that a damsel tastes better than a folio; Faust answers that for some reason or other his blood is boiling. A black-eyed peasant girl maddens him at first sight, but Faust does not dare to greet her. Mephistopheles laughs at him, "who has just had it out with hell, and is now shamefaced before a woman." The musicians do not please the fiend, who cries out: "My dear fellows, you draw a sleepy bow. Sick pleasure may turn about on lame toes to your waltz, but not youth full of blood and fire. Give me a fiddle: it will sound otherwise, and there will be different leaping in the tavern." Mephistopheles plays a tune. There is wild dancing, so that even the walls are pale with envy because they cannot join in the waltz. Faust presses the hand of the dark girl, he stammers oaths of love. Together they dance through the open door, through garden and over meadow, to the forest. Fainter and fainter are heard the tones of the fiddle: they are heard through songs of birds and in the wondrous dream of sensual forgetfulness.

The basses begin the waltz rhythm with long-continued empty fifths, while the first violins indicate the rhythmic movement of the chief theme. The chief theme is characterized Rustico, marcato. The dance grows wilder and wilder. An amorous waltz tune is given to the solo violoncello. The oboe has a seductive air to a fantastic tremolo figuration of the strings. Mephistopheles triumphs; shrieks with glee in his mockery of Faust's love ecstacy. There are two endings to the piece. The earlier version ends fortissimo; the later dies gradually away in illustration of the line that Liszt adds as a motto:—

"Und brausend verschlingt sie das Wonnemeer."

* * *

As is known to all, Satan has always been fond of dancing. Long ago Chrysostom wrote, "Where there is dancing, the Devil is present." Cyprian said, "The dance is a circle, and its centre is the Devil." There was a German proverb, "No dance where the Devil does not curl his tail." In the year 1507 the Devil appeared at Leybach in the market-place, where there was dancing. He was disguised as a handsome young man dressed with fastidious care.

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He chose for a partner one Ursula, "a maiden of a joyous disposition and easy manners," as Valvasor informs us. In the fury of the dance Satan suddenly disappeared with Ursula, and did not remember to restore her to her friends. A somewhat similar story is told of a coquettish bride at Naumburg. Satan danced with her, and to the amazement of the other dancers, who uttered vain cries of distress, he leaped into the air with her, with such force and agility that he disappeared with his partner through the ceiling. Sometimes he preferred to play the fiddle, and his bowing was so vigorous that the dancers kept on dancing until they died. Mlle. Jeannette d'Abadie saw Mme. De Martibalserena dance with four frogs at the same time, at a Sabbat personally conducted by Satan, who played in an extraordinarily wild fashion. His favorite instrument was the fiddle, but he occasionally favored the bagpipe. The good monk Abraham à Sancta-Clara discussed an interesting question concerning Satan's musical tastes: "Does he prefer the harp? Surely not, for it was by a harp that he was driven from the body of Saul. A trumpet? No, for the brilliant tones of trumpets have many times dispersed the enemies of the Lord. A tambourine? Oh, no; for Miriam, the sister of Aaron, after Pharaoh and his host were drowned in the Red Sea, took a tambourine in her hand, and, with all the women about her, praised and thanked God. A fiddle? No, indeed; for with a fiddle an angel rejoiced the heart of Saint Francis. I do not wish to abuse the patience of the reader, and so I say that nothing is more agreeable to Satan for accompaniment to the dance than the ancient pagan lyre"; but ancient illustrators represent Satan as amiably impartial in his choice. They represent him as playing all sorts of instruments, from a bell to a flute.

*
* *

Liszt's "Mephisto" waltz met in certain cities with strongly-worded opposition. When it was played in London, a leading critic wrote, "We should demand its prosecution under Lord Campbell's Act, especially when accompanied by explanatory remarks, but for its unutterable ugliness." When Theodore Thomas produced it in Boston (October 10, 1870), John S. Dwight allowed that it was "positively devilish." "Such music is simply diabolical, and shuts out every ray of light and heaven, from whence music sprang." But Mr. Thomas continued to play the waltz in Boston, and it has been played at concerts of the Boston Symphony Orchestra (1887, 1893, 1894, 1897, 1902, 1907, 1913, 1924).

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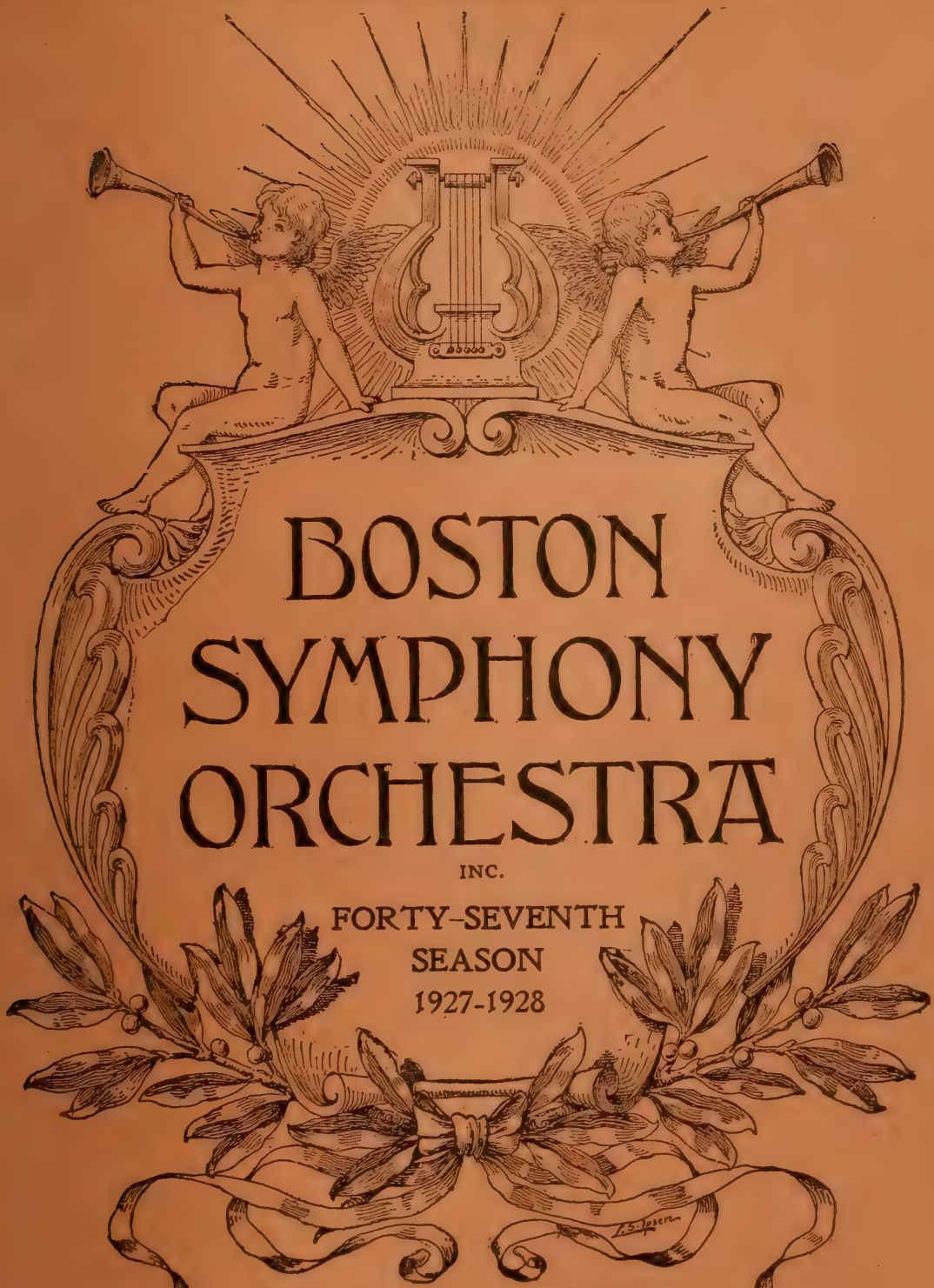

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SERGE KOUSSEVITZKY, Conductor

Programme

SUNDAY AFTERNOON, JANUARY 8, at 3.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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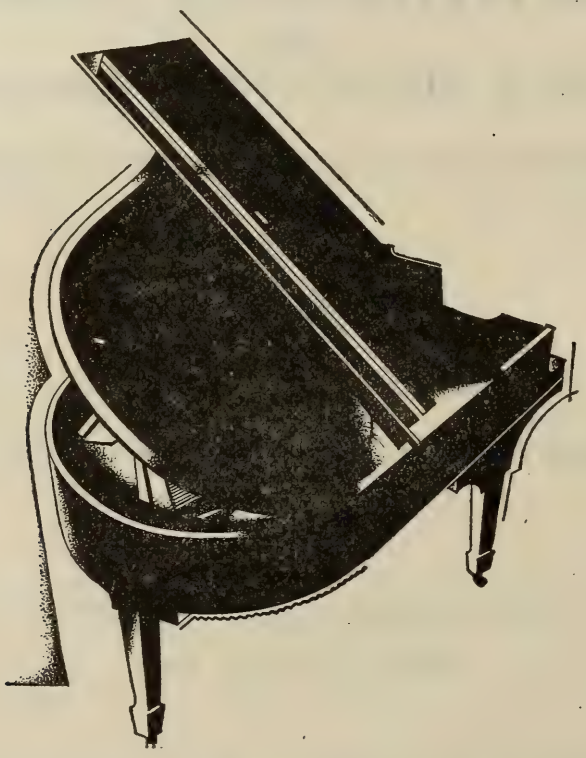

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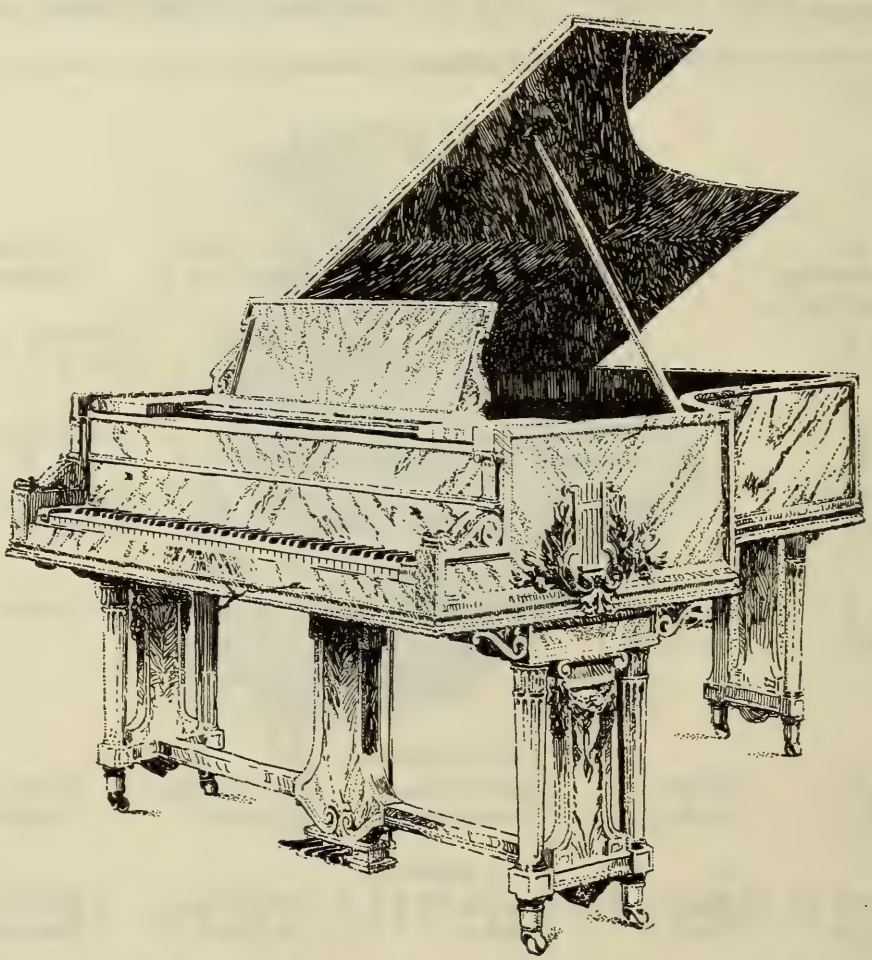

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RICHARD BURGIN will conduct this concert

PROGRAMME

Berlioz . . . . Overture to "Benvenuto Cellini," Op. 23

Beethoven . . . . Symphony No. 7, in A major, Op. 92

I. Poco sostenuto; Vivace.
II. Allegretto.
III. Presto; Assai meno presto: Tempo primo.
IV. Allegro con brio.

Stravinsky . . . Orchestral Suite from the Ballet "Petrouchka"

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Wagner . . . . . Overture to "Tannhäuser"

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Overture to the Opera "Benvenuto Cellini," Op. 23

Hector Berlioz

(Born at La Côte-Saint-André, December 11, 1803; died at Paris, March 9, 1869)

This overture was composed at Paris early in 1838. Prudhomme says it was composed probably in January of that year. Berlioz wrote to Maurice Schlesinger, the publisher, on January 7, 1838: "It is absolutely necessary that I should rest and find a shelter from albums. For a fortnight I have searched vainly for three hours to dream at leisure over the overture of my opera. The inability to obtain them is a torture of which you have no idea, one that is absolutely insupportable. I warn you then that if I were forced to live on bread and water up to the moment when my score would be completed, I do not wish to hear anything more about a criticism of any sort. Meyerbeer, Liszt, Chopin, and Kalkbrenner are not in need of my praise."

The story has been condemned as weak and foolish. It is also wholly fictitious. It is enough to say that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work

on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa. Cellini and his pupils and friends are disgusted early in the opera at a paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decided to revenge themselves on the stingy and avaricious treasurer, Balducci, by impersonating him in the theatre. Fieramosca, who has overheard the plot, calls in the help of Pompeo, a bravo. They plan to outwit Cellini by adopting the same costumes that he and his pupil Ascanio will wear. The pantomime of "King Midas" is acted; Balducci, among the spectators, recognizes the king in a caricature of himself. He advances to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her lover on account of the similarity of the masks. Cellini stabs Pompeo. He is arrested. The people are about to kill him, when the cannon-shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

The thematic material of the overture, as that of "Le Carnaval Romain," originally intended by Berlioz to be played as an introduction to the second act of "Benvenuto Cellini," but first performed at a concert in Paris, February 3, 1844, is taken chiefly from the opera.

The overture opens, Allegro deciso con impeto, G major, 2-2, with

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the joyful chief theme. This theme is hardly stated in full when there is a moment of dead silence.

The Larghetto, G major, 3-4, that follows, begins with music of the Cardinal's address in the last act: "À tous péchés pleine indulgence." (The original tonality is D-flat major.) This is followed by a melody from the "Ariette d' Arlequin" (wood-wind and also violins).

The main body of the overture begins with the return of the first and joyous theme, Allegro deciso con impeto, G major, 2-2, which is somewhat modified. The second motive is a cantabile melody in D major, 2-2, sung by wood-wind instruments. This cantilena has reference to Cellini's love for Teresa.

Symphony, A major, No. 7, Op. 92 . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The first sketches of this symphony were probably made before 1811 or even 1810.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12.

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Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three Equale for trombones, the sonata in G major for pianoforte and violin, Op. 96, and some of the Irish and Welsh melodies for Thomson.

The score of the Symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexievna of All the Russias.

The Seventh and Eighth Symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna on April 20, 1813. Beethoven in the same month vainly endeavored to produce

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them at a concert. The first performance of the Seventh was at Vienna in the large hall of the University, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder. Overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."*

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, who looked after the "cannon" in "Wellington's Sieg"; the young Meyerbeer, who beat a bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing

*For a full account of the bitter quarrel between Beethoven and Mälzel over the "Schlacht Symphonie," see "Beethoven's Letters" edited by Dr. A. C. Kalischer (London, 1909), Vol. I, pp. 322–326. The two were afterwards reconciled.

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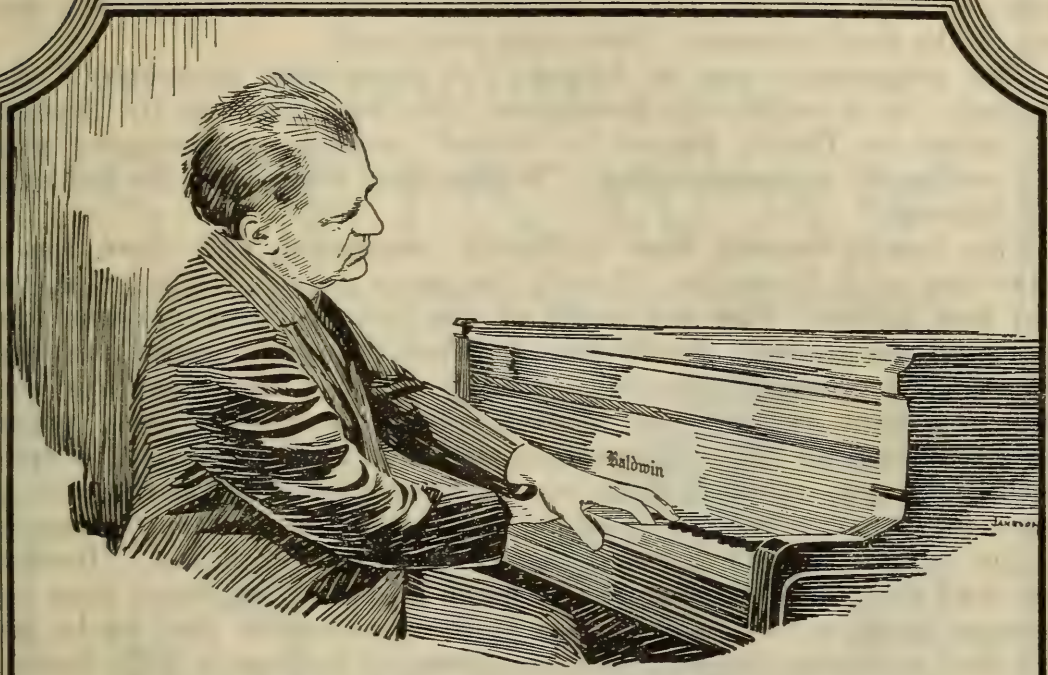

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with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was one of the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria."

This benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear the soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake: the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances.

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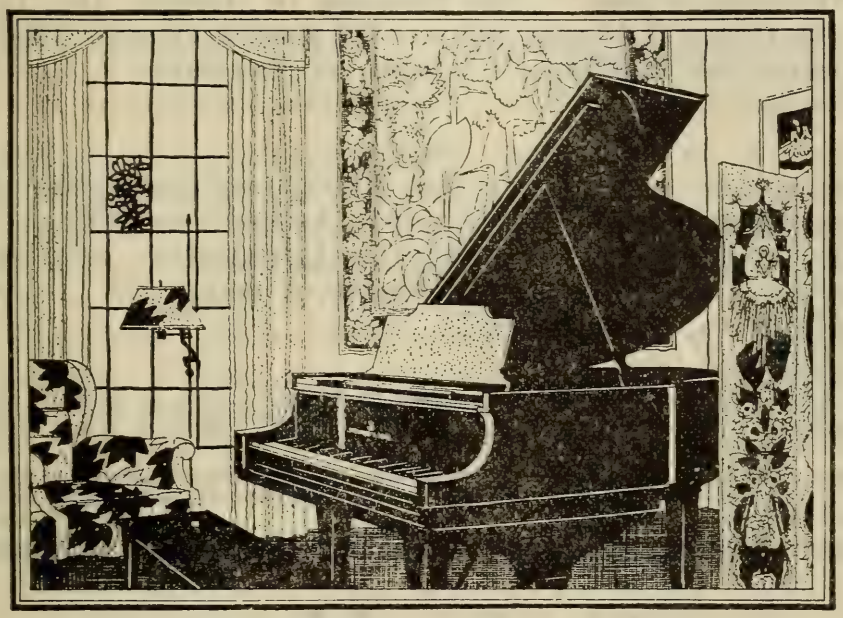

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The symphony was repeated in Vienna on February 27, 1814. On November 29 of that year it was performed with a new cantata, "Der glorreiche Augenblick," composed in honor of the Congress at Vienna and "Wellington's Sieg." The Empress of Austria, the Tsarina of Russia, the Queen of Prussia, were in the great audience. The concert was repeated for Beethoven's benefit on December 2, but the hall was half empty.

***

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an Introduction, poco sostenuto, A major, 4-4. The main body is Vivace, A major, 6-8.

II. Allegretto, A minor, 2-4.

III. Presto, F major, 3-4.*

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to M. Prod'homme and others, as

*Alexander Siloti, the Russian pianist and conductor, contributed an article to the *Signale* of September 17, 1913, in which he argued that this whole Scherzo should be considered as being in 6-4 instead of 3-4.

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Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—"unbuttoned joy," as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song."

ORCHESTRAL SUITE FROM "PÉTROUCHKA."

IGOR FEDOROVITCH STRAVINSKY

(Born at Oranienbaum, near Leningrad, on June 5, 1882; now living)

The ballet "Pétrouchka: Scènes burlesques en 4 Tableaux," scenario by Alexandre Benois, was completed by Stravinsky at Rome in May (13-26), 1911. It was produced at the Châtelet, Paris, on June 13, 1911. The chief dancers were Mme. Tamar Karsavina, La Ballerine; Nijinski, Pétrouchka; Orloff, Le Maure; Cecchetto, the old Charlatan; Mme. Baranowitch, First Nurse. Mr. Monteux conducted; Mr. Fokine was the ballet-master. The scenery and costumes were designed by Benois; the scenery was painted by Anisfeld; the costumes were made by Caffi and Worobieff. The management was G. Astruc and Company, organized by Serge de Diaghilev.

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all its dissoluteness, barbarity, tragedy, and misery. Pétrouchka is a sort of Polichinello, a poor hero always suffering from the cruelty of the police and every kind of wrong and unjust persecution. This represents symbolically the whole tragedy in the existence of the Russian people, a suffering from despotism and injustice. The scene is laid in the midst of the Russian carnival, and the streets are lined with booths in one of which Pétrouchka plays a kind of humorous rôle. He is killed, but he appears again and again as a ghost on the roof of the booth to frighten his enemy, his old employer, an illusion to the despotic rulers in Russia."

The following description of the ballet is taken from "Contemporary Russian Composers" by M. Montagu-Nathan*:—

"The 'plot' of 'Pétrouchka' owes nothing to folk-lore, but retains the quality of the fantastic. Its chief protagonist is a lovelorn doll; but we have still a villain in the person of the *focusnik,* a showman who for his own ends prefers to consider that a puppet has no soul. The scene is the Admiralty Square, Petrograd; the time 'Butter-Week,' somewhere about the eighteen-thirties. . . . Prior to the raising of the first [curtain]† the music has an expectant character, and the varied rhythmic treatment of a melodic figure which has a distinct folk-tune flavor has all the air of inviting conjecture as to what is about to happen. Once the curtain goes up we are immediately aware that we are in the midst of a carnival, and are prepared for some strange sights. The music describes the nature of the crowd magnificently, and in his orchestral reproduction of a hurdy-gurdy, whose player mingles with the throng, Stravinsky has taken pains that his orchestral medium shall not lend any undue dignity to the instrument. . . . Presently the showman begins to attract his audience, and, preparatory to opening his curtain, plays a few mildly florid passages on his flute. With his final flourish he animates his puppets. They have been endowed by the showman

* Published by Frederick A. Stokes Company, New York, 1917.

† There are two curtains; one between the audience and the dancers; the other divides the showman's Douma from the stage crowd and the people in the outer theatre.

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with human feelings and passions. Pétrouchka is ugly and consequently the most sensitive. He endeavors to console himself for his master's cruelty by exciting the sympathy and winning the love of his fellow-doll, the Ballerina, but in this he is less successful than the callous and brutal Moor, the remaining unit in the trio of puppets. Jealousy between Pétrouchka and the Moor is the cause of the tragedy which ends in the pursuit and slaughter of the former." The Russian Dance which the three puppets perform at the bidding of their taskmaster recalls vividly the passage of a crowd in Rimsky-Korsakoff's "Kitej."

"When at the end of the Dance the light fails and the inner curtain falls, we are reminded by the roll of the side drum which does duty as entr'acte music that we have to do with a realist, with a composer who is no more inclined than was his precursor Dargomijsky to make concessions; he prefers to preserve illusions, and so long as the drum continues its slow fusillade the audience's mind is kept fixed upon the doll it has been contemplating. The unsuccessful courtship is now enacted and then the scene is again changed to the Moor's apartment, where, after a monotonous droning dance, the captivation of the Ballerina takes place. There are from time to time musical figures recalling the showman's flute flourishes, apparently referring to his dominion over the doll. . . . The scene ends with the summary ejection of that unfortunate [Pétrouchka], and the drum once more bridges the change of scene.

"In the last tableau the Carnival, with its consecutive common chords, is resumed. The nurses' dance, which is of folk origin, is one of several items of decorative music, some of them, like the episode of the man with the bear, and the merchant's accordion, being fragmentary. With the combined dance of the nurses, coachmen, and grooms, we have again a wonderful counterpoint of the melodic elements.

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check. To the consternation of the spectators, Pétrouchka is slain by a stroke of the cruel Moor's sword, and a tap on the tambour de Basque.

"The showman, having demonstrated to the satisfaction of the gay crowd that Pétrouchka is only a doll, is left alone with the corpse, but is not allowed to depart in absolute peace of mind. To the accompaniment of a ghastly distortion of the showman's flute music the wraith of Pétrouchka appears above the little booth. There is a brief reference to the carnival figure, then four concluding pizzicato notes and the drama is finished. From his part in outlining it we conclude that Stravinsky is an artist whose lightness of touch equals that of Ravel, whose humanity is as deep as Moussorgsky's."

* * *

The ballet calls for these instruments: four flutes (two interchangeable with piccolo), four oboes (one interchangeable with English horn), four clarinets (one interchangeable with bass clarinet), four bassoons (one interchangeable with double bassoon), four horns, two trumpets (one interchangeable with little trumpet, in D), two cornets-à-pistons, three trombones, bass tuba, kettledrums, snare drum, tambour de Provence, bass drum, tambourine, cymbals, triangle, Glockenspiel, xylophones, tam-tam, celesta (two and four hands), pianoforte, two harps, strings. The score, dedicated to Alexandre Benois, was published in 1912.

* * *

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The first performance of the ballet in the United States was by Serge Diaghilev's Ballet Russe at the Century Theatre, New York City, on January 24, 1916. Pétrouchka, Leonide Massine; Le Maure, Adolf Bolm; La Ballerine, Lydia Lopokova. Ernest Ansermet conducted.

The first performance in Boston was by the same company at the Boston Opera House, February 4, 1916.

The first performance of the Suite in Boston was by the Boston Symphony Orchestra, Mr. Monteux, conductor, on November 26, 1920.

OVERTURE TO TANNHÄUSER . . . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Wagner, was produced at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schlon; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elisabeth, Johanna Wagner; Venus, Wilhelmine Schröder-Devrient; a young shepherd, Fräulein Thiele.

The overture was written in Dresden, probably in March–April, 1845. The first performance of it as a concert-piece was at a concert at Leipsic for the benefit of the Gewandhaus Orchestra Pension Fund, February 12, 1846. Mendelssohn conducted it from manuscript.

Wagner's own programme of the overture was published in the

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Neue Zeitschrift of January 14, 1853. It was written at the request of orchestral players who were rehearsing the overture for performance at Zürich. The translation into English is by William Ashton Ellis.

"To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and passes finally away.—Evenfall; last echo of the chant. As night breaks, magic sights and sounds appear, a rosy mist floats up, exultant shouts assail our ear; the whirlings of a fearsomely* voluptuous dance are seen. These are the 'Venusberg's' seductive spells, that show themselves at dead of night to those whose breast is fired by daring of the senses. Attracted by the tempting show, a shapely human form draws nigh; 'tis Tannhäuser, Love's minstrel. . . . Venus, herself, appears to him. . . . As the Pilgrims' Chant draws closer yet and closer, as the day drives farther back the night, that whir and soughing of the air—which had erewhile sounded like the eerie cries of souls condemned—now rises, too, to ever gladder waves; so that when the sun ascends at last in splendor, and the Pilgrims' Chant proclaims in ecstasy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of Life in chorus of Redemption; and both dissevered elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love."

The overture is scored for piccolo, two flutes, two oboes, two clari-

*"Fearsomely": John Frederick Rowbotham in the description of a banquet held in the gardens of Sallust, introduces Syrian dancing-girls: "and these had cymbals that they clashed above their heads, and there was something fearful in their wild immodesty." ("A History of Music," vol. iii. pp. 80, 81. London, 1887.)

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nets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, and strings.

It was played for the first time in Boston on October 22, 1853, by the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." The Philharmonic Society of New York played the the overture on April 21, 1855.

The first performance of "Tannhäuser" in the United States was at the Stadt Theatre, New York, April 4, 1859. Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehman; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reinmar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

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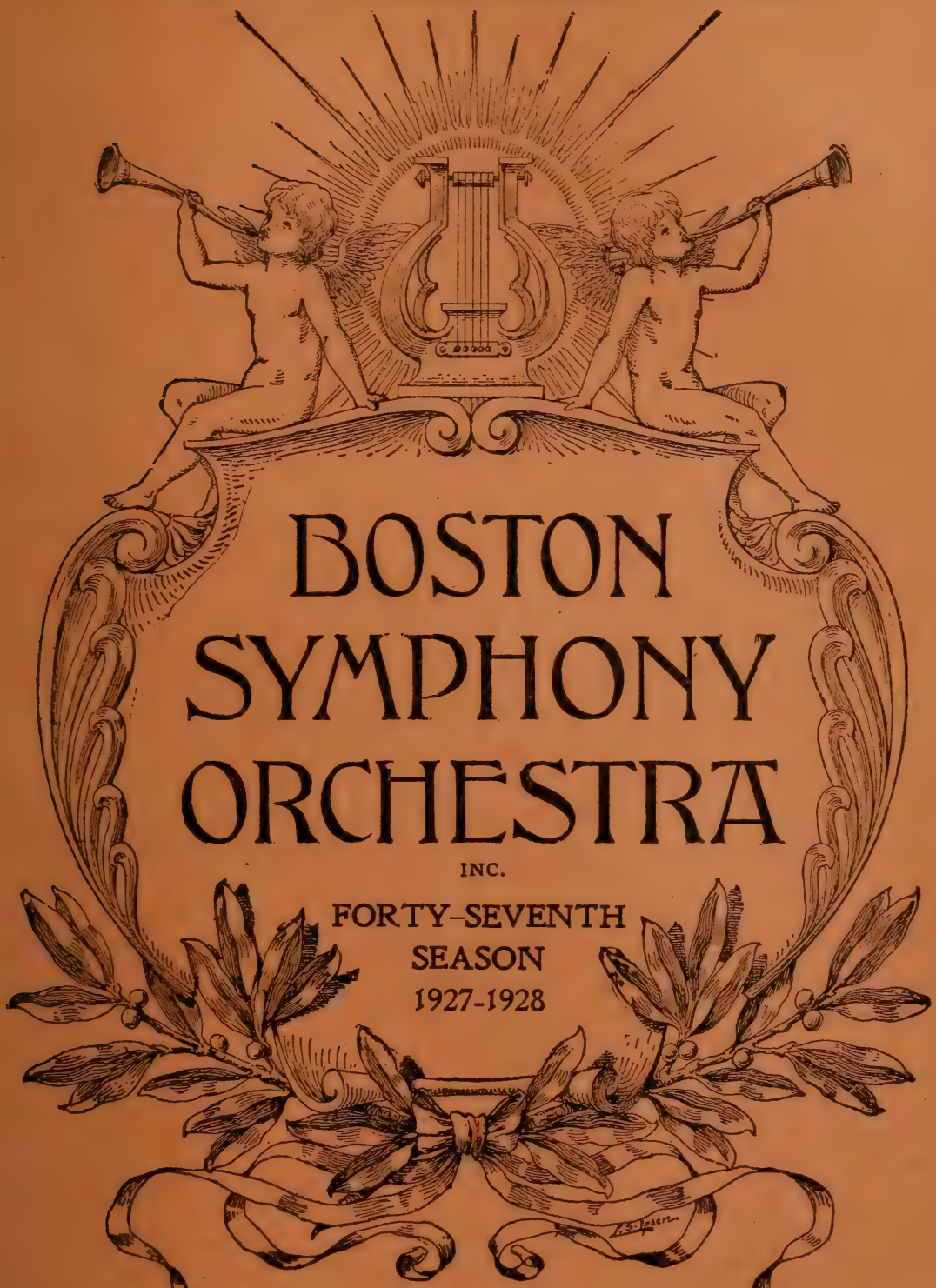

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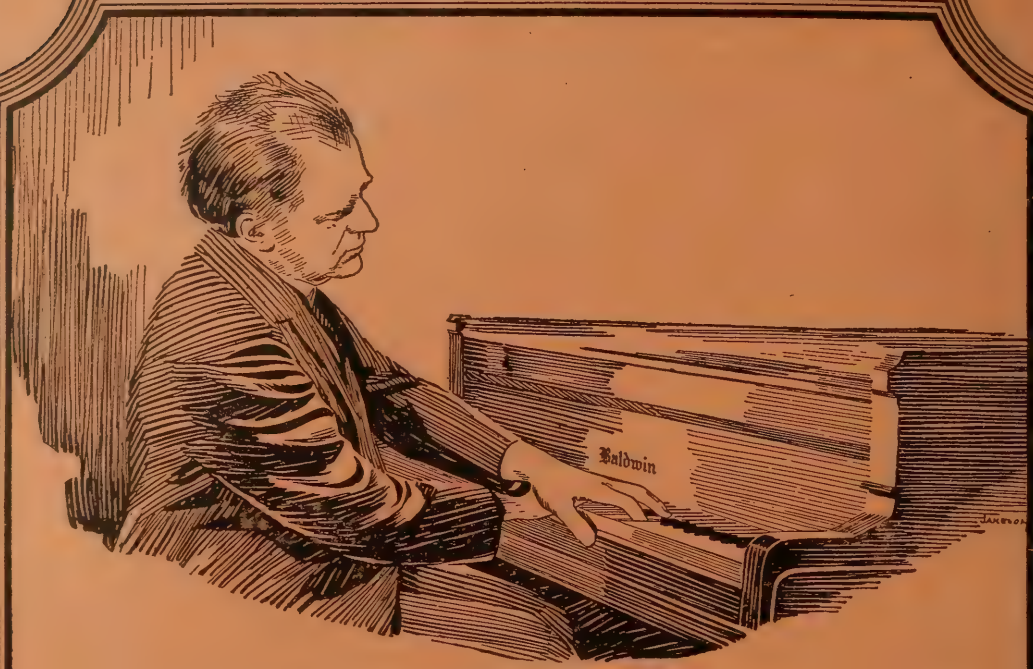

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SERGE KOUSSEVITZKY, Conductor

Programme

WEDNESDAY EVENING, FEBRUARY 1, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Lefranc, J.
Artières, L.
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Avierino, N.
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Van Wynbergen, C.
Werner, H.
Gerhardt, S.
Deane, C.
Grover, H.
Shirley, P.
Fiedler, A.

Violoncellos.

Bedetti, J.
Keller, J.
Zighera, A.
Barth, C.
Langendoen, J.
Droeghmans, H.
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Fabrizio, E.
Marjollet L.

Basses.

Kunze, M.
Vondrak, A.
Lemaire, J.
Oliver, F.
Ludwig, O.
Frankel, I.
Girard, H.
Dufresne, G.
Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

Clarinets.

Hamelin, G.
Arcieri, E.
Allegra, E. (*E-flat Clarinet*)

Bassoons.

Laus, A.
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Bettoney, F.

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Battles, A.

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Mimart, P.

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Horns.

Wendler, G.
Pogrebniak, S.
Van Den Berg, C.
Lorbeer, H.

Horns.

Valkenier, W.
Schindler, G.
Lannoye, M.
Blot, G.

Trumpets.

Mager, G.
Perret, G.
Voisin, R.
Mann, J.
Jones, O.

Trombones.

Rochut, J.
Hansotte, L.
Kenfield, L.
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Tubas.

Sidow, P.
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Boston Symphony Orchestra

Forty-seventh Season, 1927–1928

SERGE KOUSSEVITZKY, Conductor

WEDNESDAY EVENING, FEBRUARY 1

AT 8.15

PROGRAMME

Mozart . . . Symphony in E-flat major (Koechel No. 543)

I. Adagio; Allegro.
II. Andante.
III. Menuetto; Trio.
IV. Finale; Allegro.

Brahms . . . . "Academic Festival" Overture, Op. 80

Ravel . . . . . Rapsodie Espagnole

I. Prélude à la Nuit.
II. Malagueña.
III. Habanera.
IV. Feria ("The Fair").

Beethoven . . . . Symphony No. 7, in A major, Op. 92

I. Poco sostenuto; Vivace.
II. Allegretto.
III. Presto; Assai meno presto: Tempo primo.
IV. Allegro con brio.

There will be an intermission of ten minutes before Beethoven's symphony

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces; there is the orchestration of Handel's "Acis and Galatea"; there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Cosiì fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two

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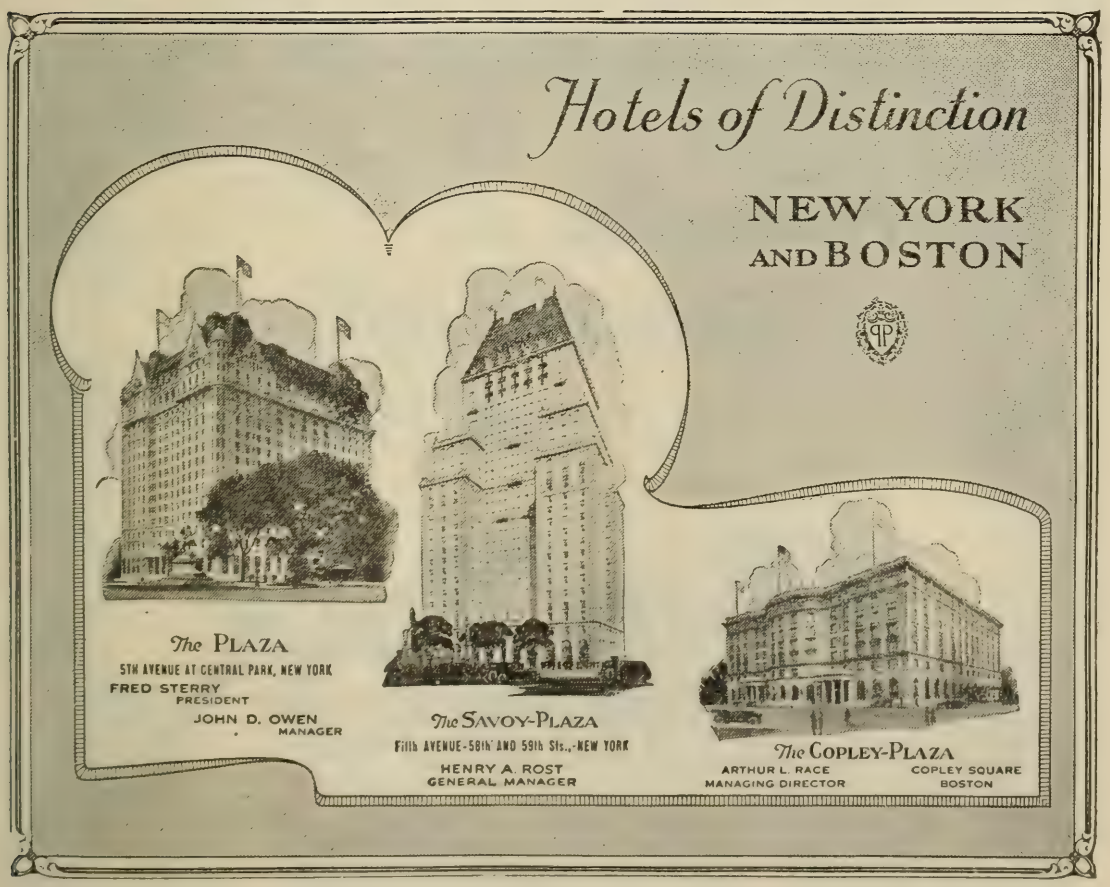
thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." He borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge: the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

* * *

The first movement begins with a short and slow introduction, Adagio, E-flat major, 4-4, which opens with harmonies for full orchestra. The movement grows sombre, as 'cellos and double



basses repeat a rhythm on an organ-point beneath sustained chords (wind instruments and drums) against scale passages for violins and arpeggios for flute. The brass and the drums sound a note of preparation; the basses are in upheaval, and there is a softer phrase for violins and wood-wind. The main body of the movement, Allegro, E-flat major, 3-4, begins at once with the first theme, a graceful, simple melody, sung by the first violins. The theme is repeated by the basses, and there is a counter-figure for the violins. The first subsidiary theme enters forte in the full orchestra. Another subsidiary is developed. There is a transition to B-flat major. There is a dainty figure for violins answered by a call from wood-wind instruments. The real second theme is a melody in thirds. The first part of the movement ends on the dominant, and is at once repeated. The free fantasia is short and is practically a free interlude. The third part of the movement is a repetition of the first, with the second theme and its subsidiary in the tonic. There is no coda.

The second movement is an Andante, A-flat major, 2-4. The first theme, given out by the strings, is repeated. Figures from this theme are treated contrapuntally, after which the theme is again repeated. This second section is marked with the double dotted bar, to be repeated. The second theme, F minor, is of a graver character,

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and it is briefly developed. There is working out with the aid of figures from the first theme. There is a conclusion theme (wood-wind) in the tonic. This theme is developed, and leads to the re-entrance of the first theme. The second part is almost a counterpart of the first, but there is richer orchestration, more varied modulation, and there are new counter-figures. There is a short coda.

The Minuetto, E-flat major, 3-4, is known to household pianists through the arrangement of it by Jules Schulhoff. The form is regular. The Trio is in the tonic.

The Finale, Allegro, E-flat major, 2-4, is a rondo on several themes. The working-out is elaborate.

Academic Festival Overture, Op. 80 . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms wrote two overtures in 1880,—the "Academic" and the "Tragic." They come between the Symphony in D major and that in F major in the list of his orchestral works. The "Tragic" overture bears the later opus number, but it was written before the "Academic,"—as Reimann says, "The satyr-play followed the tragedy." The "Academic" was first played at Breslau, January 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March 11, 1879);* this overture was the

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expression of his thanks. The Rector and Senate and members of the Philosophical Faculty sat in the front seats at the performance, and the composer conducted his work, which may be described as a skilfully made potpourri or fantasia on students' songs. Brahms was not a university man, but he had known with Joachim the joyous life of students at Göttingen,—at the university made famous by Canning's poem:—

> Whene'er with haggard eyes I view
> This dungeon that I'm rotting in,
> I think of those companions true
> Who studied with me at the U—
> —niversity of Göttingen—
> niversity of Göttingen;

the university satirized so bitterly by Heine.

Brahms wrote to Bernhard Scholz that the title "Academic" did not please him. Scholz suggested that it was "cursedly academic and boresome," and suggested "Viadrina," for that was the poetical name of the Breslau University. Brahms spoke flippantly of this overture in the fall of 1880 to Max Kalbeck. He described it as a "very jolly potpourri on students' songs à la Suppé," and, when Kalbeck asked him ironically if he had used the "Foxsong," he answered contentedly, "Yes, indeed." Kalbeck was startled, and said he could not think of such academic homage to the "leathery Herr Rektor," whereupon Brahms duly replied, "That is also wholly unnecessary."

The first of the student songs to be introduced is Binzer's "Wir hatten gebauet ein stattliches Haus":* "We had built a stately

*"Wir hatten gebauet." The verses of A. Binzer, to an old tune, were sung for the first time at Jena, November 19, 1819, on the occasion of the dissolution of the *Burschenshaft,* the German students' association founded in 1815 for patriotic purposes. The music is by Friedrich Silcher, who was born at Schnaith, in Würtemberg, on June 27, 1789, and died at Tübingen on August 26, 1860. He studied music under

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house, and trusted in God therein through bad weather, storm, and horror." The first measures are given out by the trumpets with a peculiarly stately effect. The melody of "Der Landesvater"* is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "Fuchslied"† (Freshman Song), "Was kommt dort von der Höh'," is introduced suddenly by two bassoons accompanied by violoncellos and violas pizzicati. There are hearers undoubtedly who remember the singing of this song in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe,* and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent questions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "Gaudeamus igitur"‡ the melody that is familiar to students of all lands, serves as the finale.

his father, and later under Auberlen, who was organist at Fellbach, near Stuttgart. He lived for a while at Schorndorf and Ludwigsburg, and then moved to Stuttgart, where he supported himself by teaching music. In 1817 he was appointed Music Director at the University of Tübingen, where he received the honorary degree of Doctor in 1852. He wrote many vocal works, and was especially noteworthy as one of the foremost promoters of the German *Volkslied.* His "Sammlung deutscher Volkslieder" is a classic. Among his best-known songs are "Loreley" ("Ich weiss nicht was soll es bedeuten"), "Aennchen von Tharau," "Zu Strassburg auf der Schanz," and "Wir hatten gebauet." This latter is a sort of students' hymn, sung in German universities very much in the same spirit that "Integer vitae" (Christian Gottlieb Fleming's "Lobet den Vater") is in ours. The words are:—

Wir hatten gebauet
Ein stattliches Haus,
Darin auf Gott vertrauet
Durch Wetter, Sturm, und Graus.

*"Der Landesvater" is a student song of the eighteenth century. It was published about 1750.

†"Was kommt dort" is a student song as old as the beginning of the eighteenth century.

‡There are singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song, as it is now known, before the beginning of the eighteenth century, when the song was popular at Jena and Leipsic.

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The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drums, cymbals, triangle, strings.

The overture was played for the first time in Boston by Theodore Thomas's Orchestra, October 14, 1881.

RAPSODIE ESPAGNOLE . . . . . JOSEPH MAURICE RAVEL

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; at home near Paris)

The "Rapsodie Espagnole," dedicated to "Mon cher Maître, Charles de Bériot," was completed in 1907 and published in the following year. It was performed for the first time at a Colonne concert in Paris, March 15, 1908. The programme also included Schubert's Unfinished Symphony, the overture to Lalo's "Roi d'Ys," the March from "Tannhäuser," an air from Rimsky-Korsakov's opera "Snegourotschka" (sung by Mme. de Wieniawski), Gabriel Fauré's Ballade, César Franck's Variations Symphoniques (pianist, Alfred Cortot). The Rhapsody was enthusiastically received; the second movement was repeated. The enthusiasm was manifested chiefly in the gallery, where some perfervid student shouted to the conductor after the malagueña had been repeated: "Play it once more for those downstairs who have not understood it." At the end of the Rhapsody the same person shouted to the occupants of subcribers' seats: "If it had been something by Wagner you would have found it very beautiful."

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The first performance of the Rhapsody in Boston was by the Boston Orchestral Club on January 26, 1910. Mr. Longy conducted.

I. Prélude à la Nuit. Très modéré, A minor, 3-4. The movement as a whole is based on a figure given at the beginning to muted violins and violas. The clarinets have a short subject, and this is repeated at the end by solo strings. Cadenzas, now for two clarinets and now for two bassoons, interrupt the movement. The cadenza for bassoons is accompanied by arpeggios in harmonics for a solo violin and trills for three other violins. The movement ends with a chord in harmonics for divided violoncellos and double-basses. The second movement follows immediately.

II. Malagueña. Assez vif, A minor, 3-4. The Malagueña, with the Rodeña, is classed with the Fandango: "A Spanish dance in 3-8 time, of moderate movement (allegretto), with accompaniment of guitar and castanets. It is performed between rhymed verses, during the singing of which the dance stops." The castanet rhythm may be described as on a scheme of two measures, 3-8 time; the first of each couple of measures consisting of an eighth, four thirty-seconds, and an eighth; and the second, of four thirty-seconds and two eighths. The word itself is applied to a popular air characteristic of Malaga, but Richard Ford described the women of Malaga, "las Malagueñas," as "very bewitching." Mrs. Grove says the dance shares with the Fandango the rank of the principal dance of Andalusia. "It is sometimes called the Flamenco, a term which in Spain signifies gay and lively when applied to song or dance. It is said to have originated with the Spanish occupation of Flanders. Spanish soldiers who had been quartered in the Netherlands were styled Flamencos. When they returned to their native land, it was usually with a full purse; generous entertainment and jollity followed as a matter of course."

In Ravel's Malagueña there is at the beginning a figure for the double-basses repeated as though it were a ground bass. The key changes to D major, and there is a new musical thought expressed by muted trumpet accompanied by the tambourine and pizzicato

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chords. After a climax there is a pause. The English horn has a solo in recitative. The rhythmic figure of the opening movement is suggested by the celesta and solo strings. The figure in the basses returns with chromatic figures for flutes and clarinets.

III. Habanera. Assez lent et d'un rythme las, 2-4. Ravel wrote in 1895 a Habanera for two pianofortes, four hands. This was utilized in the composition of the Habanera in the Rhapsody. The chief subject enters in the wood-wind after a short introduction in which the clarinet has an important syncopated figure. The solo viola continues the theme; the strings repeat the opening section. To wood-wind instruments and the first harp is given a new idea rhythmed by the tambourine, while the strings are busied with the syncopated figure. This theme is worked out till nearly the end, which is brought by harmonics for the harp, with the syncopated rhythm in the first violins and at last for the celesta.

Few histories or encyclopædias of the dance mention the Habanera. Mr. H. V. Hamilton contributed the article about this dance to Grove's Dictionary of Music and Musicians (Revised Edition). He says that it is a Spanish song and dance of an older origin than its name implies; that it was introduced into Cuba by negroes from Africa, and from Cuba went to Spain. "It is sometimes called 'contradanza criolla' (Creole country-dance). . . . An Habanera usually consists of a short introduction and two parts of eight or sixteen bars, of which the second, should the first be in a minor key, will be in the major, and will answer the purpose of a refrain; but these rules are by no means strictly adhered to. There are many forms of the melody, a marked feature being that two triplets of semiquavers, or one such triplet and two semiquavers, are often written against the figure which occupies one whole bar in the bass of the above example." (This example is given in notation.) "The performers opposite to each other, one of either sex, generally dance to the introduction, and accompany their singing of several 'copias' (stanzas) with gestures, and the whole of the music is repeated for the final dance, which is slow and stately, and of a decidedly Oriental character, the feet being scarcely lifted from the ground (though an occasional pirouette is sometimes introduced), while the most voluptuous movements of the arms, hips, head and eyes are employed to lure and fascinate each other—and the spectator. The dance, if well done, can be extremely graceful."

IV. Feria (The Fair). Assez animé, C major, 6-8. The movement is in three parts. The first section is based on two musical ideas: the first, two measures long, is announced by the flute; the second by three muted trumpets rhythmed by a tambourine. Oboes and English horn repeat the figure, and the xylophone gives rhythm. Finally the full orchestra fortissimo takes up the thematic idea. The second section opens with a solo for the English horn. The solo is continued by the clarinet. The material of the third section is that of the opening part of the movement.

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SYMPHONY, A MAJOR, NO. 7, OP. 92 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The first sketches of this symphony were probably made before 1811 or even 1810.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12.

The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A blundering binder cut the paper so that only the first line of the *M* is to be seen. There has, therefore, been a dispute whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert at Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three Equale for trombones, the sonata in G major for pianoforte and violin, Op. 96, and some of the Irish and Welsh melodies for Thomson.

The score of the Symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexievna of All the Russias.

The Seventh and Eighth Symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna on April 20, 1813. Beethoven in the same month vainly endeavored to produce them at a concert. The first performance of the Seventh was at Vienna in the large hall of the University, on December 8, 1813.

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Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder. Overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."*

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, who looked after the "cannon" in "Wellington's Sieg"; the young Meyerbeer, who beat a bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was one of the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria."

This benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear the soft passages.

*For a full account of the bitter quarrel between Beethoven and Mälzel over the "Schlacht Symphonie," see "Beethoven's Letters" edited by Dr. A. C. Kalischer (London, 1909), Vol. I, pp. 322–326. The two were afterwards reconciled.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake: the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public use and thus fulfilling the ardent vow made by me long ago of putting the fruits of my labor on the altar of the country."

The symphony was repeated in Vienna on February 27, 1814. On November 29 of that year it was performed with a new cantata, "Der glorreiche Augenblick," composed in honor of the Congress at Vienna and "Wellington's Sieg." The Empress of Austria, the Tsarina of Russia, the Queen of Prussia, were in the great audience. The concert was repeated for Beethoven's benefit on December 2, but the hall was half empty.

***

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an Introduction, poco sostenuto, A major, 4-4. The main body is Vivace, A major, 6-8.

II. Allegretto, A minor, 2-4.

III. Presto, F major, 3-4.*

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to M. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—"unbuttoned joy," as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song."

*Alexander Siloti, the Russian pianist and conductor, contributed an article to the *Signale* of September 17, 1913, in which he argued that this whole Scherzo should be considered as being in 6-4 instead of 3-4.

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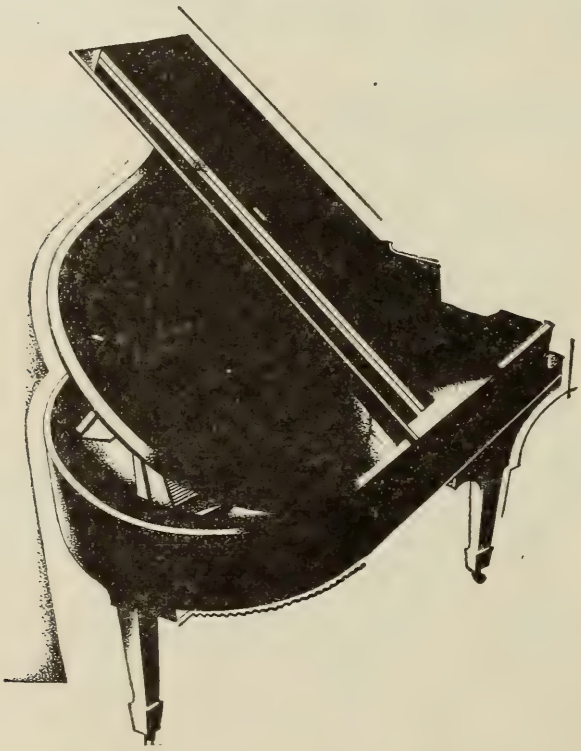

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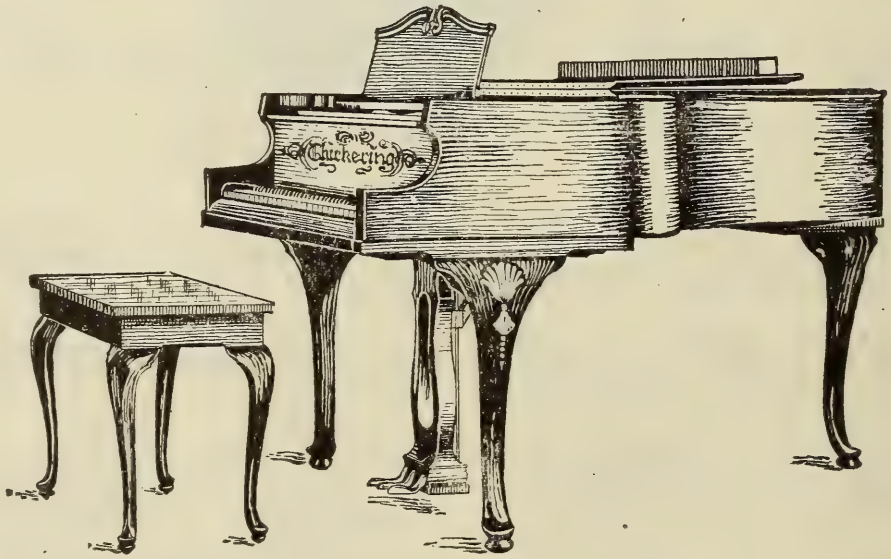

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Ravel . . . Orchestral Excerpts from "Daphnis et Chloé," Ballet (Second Suite)

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Beethoven . . . . Symphony No. 7, in A major, Op. 92

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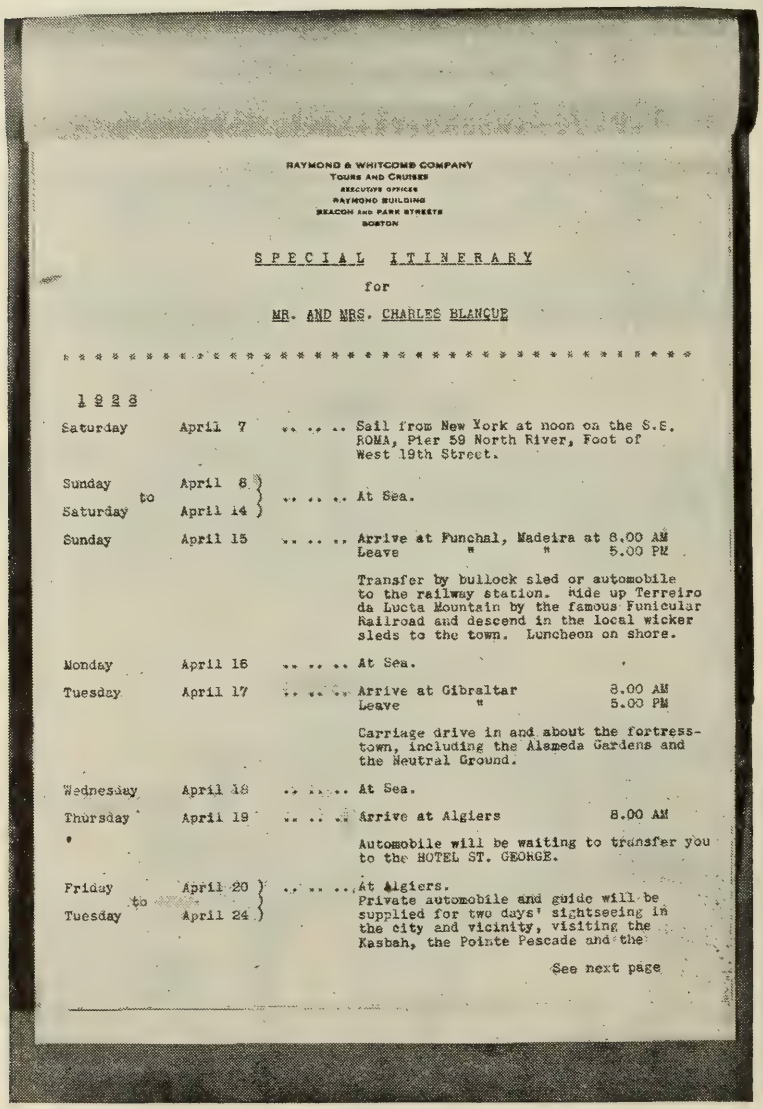

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Overture to "Euryanthe" . . . . . Carl Maria von Weber

(Born at Eutin, in the grand duchy of Oldenburg, December 18, 1786; died at London, June 5, 1826)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by Weber, was produced at the Kärnthnerthor Court Opera Theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

As soon as the text of the first act was ready (December 15, 1821), Weber began to compose the music. He wrote a large portion of the opera at Hosterwitz. The opera was completed without the overture on August 29, 1823. Weber began to compose the overture on September 1, 1823, and completed it at Vienna on October 19 of that year. He scored the overture at Vienna, October 16–19, 1823.

Weber wrote to his wife on the day after the first performance, "My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant that one could imagine. There was no end to it. At last I gave the signal for the beginning. Stillness of death. The overture was applauded madly; there was a demand for a repetition; but I went ahead, so that the performance might not be too long drawn out." Max Maria von Weber, in the life of his father, gives a somewhat different account. A grotesque incident occurred immediately before the performance. There was a tumult in the parterre of the opera-house. There was laughing, screaming, cursing. A fat, carelessly dressed woman, with a crushed hat and a shawl hanging from her shoulders, was going from seat to seat, screaming out: "Make room for me! I am the poetess, I am the poetess!" It was Mme. von Chezy, who had forgotten to bring her ticket and was thus heroically attempting to find her seat. The laughter turned into applause when Weber appeared in the orchestra, and the applause continued until the signal for beginning was given. "The performance of the overture," says Max von Weber, "was not worthy of the usually excellent orchestra; indeed, it was far inferior to that at the dress rehearsal. Perhaps the players were too anxious to do well, or, and this is more probable, perhaps the fault was in the lack of sufficient rehearsal. The ensemble was faulty,—in some places the violins actually played false,—and, although a repetition was demanded by some, the impression made by the poetic composition was not to be compared with that made

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later in Berlin, Dresden, and the Gewandhaus concert in Leipsic." Yet Max von Weber says later that Count Brühl wrote the composer, January 18, 1824, that the overture played for the first time in Berlin in a concert by F. L. Seidel hardly made any impression at all. To this Weber answered, January 23: "That the overture failed is naturally very unpleasant for me. It must have been wholly misplayed, which I am led to believe from the remarks about its difficulty. The Vienna orchestra, which is in no way as good as that of Berlin, performed it *prima vista* without any jar to my satisfaction, and, as it seemed, with effect."

∴

The overture begins E-flat, Allegro marcato, con molto fuoco, 4-4, though the half-note is the metronomic standard indicated by Weber. After eight measures of an impetuous and brilliant exordium the first theme is announced by wind instruments in full harmony, and it is derived from Adolar's phrase: "Ich bau' auf Gott und meine Euryanth'" (act i., No. 4). The original tonality is preserved. This theme is developed brilliantly until, after a crashing chord, B-flat, of full orchestra and vigorous drum-beats, a transitional phrase for violoncellos leads to the second theme, which is of a tender nature. Sung by the first violins over sustained harmony in the other strings, this theme is associated in the opera with the words, "O Seligkeit, dich fass' ich kaum!" from Adolar's air, "Wehen mir Lüfte Ruh'" (act ii., No. 12). The

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measures of the exordium return, there is a strong climax, and then after a long organ-point there is silence.

The succeeding short Largo, charged with mystery, refers to Eglantine's vision of Emma's ghost and to the fatal ring. Eglantine has taken refuge in the castle of Nevers and won the affection of Euryanthe, who tells her the tragic story of Emma and her betrothed, Udo; for the ghost of Emma, sister of Adolar, had appeared to Euryanthe and told her that Udo had been her faithful lover. He fell in battle. As life was to her then worthless, she took poison from a ring, and was thereby separated from Udo; a wretched ghost, she was doomed to wander by night until the ring should be wet with the tears shed by an innnocent maiden in her time of danger and extreme need (act i., No. 6). Eglantine steals the ring from the sepulchre. She gives it to Lysiart, who shows it to the court, swearing that he had received it from Euryanthe, false to Adolar. The music is also heard in part in act iii. (No. 23), where Eglantine, about to marry Lysiart, sees in the madness of sudden remorse the ghost of Emma, and soon after reveals the treachery.

In "Euryanthe," as in the old story of Gérard de Nevers, in the tale told by Boccaccio, and in "Cymbeline," a wager is made over a woman's chastity. In each story the boasting lover or husband is easily persuaded to jealousy and revenge by the villain bragging of favors granted to him.

Weber wished the curtain to rise at this episode in the overture,

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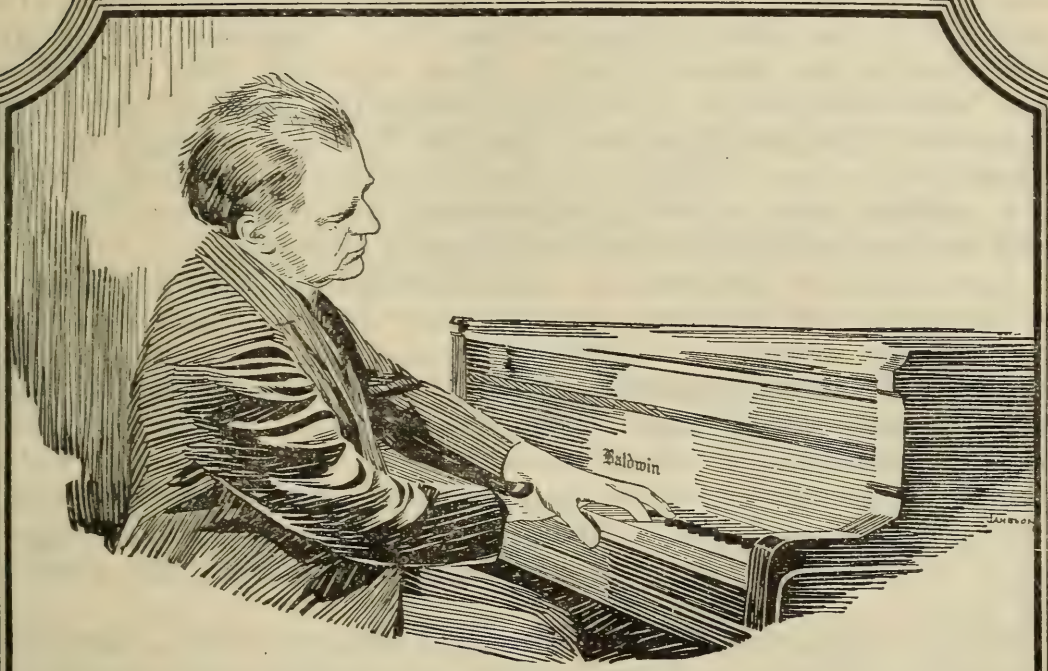

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that there might be a "pantomimic prologue": "Stage. The interior of Emma's tomb; a statue of her kneeling near her coffin, over which is a canopy in the style of the twelfth century; Euryanthe praying by the coffin; Emma's ghost as a suppliant glides by; Eglantine as an eavesdropper." There was talk also of a scene just before the close of the opera in which the ghosts of the united Emma and Udo should appear. Neither the stage manager nor the eccentric poet was willing to introduce such "sensational effects" in a serious opera. Yet the experiment was tried, and it is said with success, at Berlin in the Thirties and at Dessau.

Jules Benedict declared that the Largo episode was not intended by Weber for the overture; that the overture was originally only a fiery allegro without a contrast in tempo, an overture after the manner of Weber's "Beherrscher der Geister," also known as overture "zu Rübezahl" (1811). The old orchestral parts at Vienna show no such change, neither does the original sketch. For a discussion of the point whether the Largo was inserted just before the dress rehearsal and only for the sake of the "pantomimic prologue" see F. W. Jähns's "Carl Maria von Weber," pp. 365, 366 (Berlin, 1871).

Eight violins, muted, play sustained and unearthly harmonies pianissimo; violas soon enter beneath them with a subdued tremolo.

Violoncellos and basses, tempo primo, assai moderato, begin softly an inversion of the first theme of the wind instruments in the first part of the overture. This fugato constitutes the free fantasia. There is a return to the exordium, tempo primo, at first in C major, then in E-flat. The second theme reappears fortissimo, and there is a jubilant coda.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings. The opera is dedicated to His Majesty the Emperor of Austria.

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"Forest Murmurs," from "Siegfried," Act II., Scene 2

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

This piece was arranged by Wagner for concert use from parts of the scene before Fafner's cave in the second act of "Siegfried." He gave it the title "Waldweben" ("Life and Stir of the Forest," or "Forest Murmurs"). The piece is free in form. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, triangle, strings.

"Daphnis et Chloé"—Ballet in one act—Orchestral Fragments, Second Series:—"Daybreak," "Pantomime," "General Dance."

Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living near Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911. Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet and hesitated to produce it, but Durand finally persuaded him; that Diaghilev's first unfavorable impression was due to his knowing the music only by the arrangement for piano. At the rehearsals there were violent scenes between Fokine and Diaghilev which led to the rupture which became "official" after that season of the Ballet Russe. It was not performed until 1912—June 8, according to the *Annales du Théâtre,* June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

*See Durant's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pages 15, 16).

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The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, Glockenspiel, two harps, strings (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants engraved for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,† whom the god loved.

*It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

† John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fait mal!"—P. H.

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Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

*
* *

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

SYMPHONY, A MAJOR, NO. 7, OP. 92. . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The first sketches of this symphony were probably made before 1811 or even 1810. Several of them in the sketch book that belonged to Gustave Petter of Vienna and was analyzed by Nottenbohm, were for the first movement.* Two sketches for the famous Allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumovsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part."

*See the Thayer-Krehbiel "Life of Beethoven," Vol. II, pp. 151, 152.

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Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale, Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12.

The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A blundering binder cut the paper so that only the first line of the *M* is to be seen. There has, therefore, been a dispute whether the month was May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert at Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three Equale for trombones, the sonata in G major for pianoforte and violin, Op. 96, and some of the Irish and Welsh melodies for Thomson.

The score of the Symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexievna of All the Russias.

The Seventh and Eighth Symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna on April 20, 1813. Beethoven in the same month vainly endeavored to produce them at a concert. The first performance of the Seventh was at Vienna in the large hall of the University, on December 8, 1813.

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Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder. Overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."*

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ builder. In 1792 he settled at Vienna as a teacher of music, but he soon made a name for himself by inventing mechanical music works. In 1808, he was appointed court mechanician. In 1816 he constructed a metronome,† though Winkel, of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets, and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years here. He landed at New York,

*For a full account of the bitter quarrel between Beethoven and Mälzel over the "Schlacht Symphonie," see "Beethoven's Letters" edited by Dr. A. C. Kalischer (London, 1909), Vol. I, pp. 322–326. The two were afterwards reconciled.

†There were two kinds of this metronome radically different in construction. "This accounts for the different metronome figures given by Beethoven himself, as for instance for the A major symphony." Beethoven thought highly of the metronome; he thought of "giving up the senseless terms, Allegro, Andante, Adagio, Presto."

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February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor of the Panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player was invented by Wolfgang von Kempelen.* Mälzel bought it at the sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28 of that year. He visited Boston again in 1828 and in 1833. On his second visit he added "The Conflagration of Moscow,"† a panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the Panharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838, and was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854. An interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420–484 (New York, 1859). See also "Métronome de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon"; and an article, "Beethoven and Chess," by Charles Willing, published in *The Good Companion Chess Problem Club* of May 11, 1917 (Philadelphia), which contains facsimiles of Mälzel's programmes in Philadephia (1845) and Montreal (1847). In Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. His article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

*Señor Torre y Quevedo, who claims to have invented a chess-playing machine, had a forerunner in Baron von Kempelen, who, at the beginning of last century, travelled through Europe with what he described as an unbeatable chess automaton in the likeness of a Turk. Kempelen used to conceal a man in the chest on which the Turk was seated, but so ingenious was the contrivance that for a long time everybody was deceived. Napoleon played chess with the pseudo-automaton when stopping at Schönbrunn, after the battle of Wagram. He lost the first game, and in the second deliberately made two false moves. The pieces were replaced each time, but on the Emperor making a third false move the Turk swept all the pieces off the board. (*Daily Chronicle*, London, Summer of 1914.)

†See in "The Life and Writings of Major Jack Downing," by Seba Smith (Boston, 2d ed., 1834), Letter LXIX. (page 231), dated Portland, October 22, 1833, "in which Cousin Nabby describes her visit to Mr. Maelzel's Congregation of Moscow."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished players were Salieri and Hummel, who looked after the "cannon" in "Wellington's Sieg"; the young Meyerbeer, who beat a bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was one of the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October, 1813, to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon. He furnished material for it and gave him the idea of using "God Save the King" as the subject of a lively fugue. He purposed to produce the work at concerts, so as to raise money enough for him and Beethoven to visit London. A shrewd fellow, he said that if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value to him. Beethoven dedicated the work to the Prince Regent, afterwards George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

This benefit concert was brilliantly successful. There was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when the violinists

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refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear the soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake: the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

*
* *

The first performance in New York was at a concert of the Philharmonic Society, November 18, 1843, when U. C. Hill conducted. The other orchestral numbers were the overture to "The Magic Flute" and Weber's "Jubilee" overture. Signora Castellon sang "Quando quell' non quell' unico" from Alessandro Nini's* "Ida della Torre" (produced in 1837), and "Regnava nel silenzo" from "Lucia di Lammermoor."

*
* *

Mark what commentators have found in the Seventh Symphony: One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Dr. Iken of Bremen saw in it a political revolution. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and warlike, such as the ancient Moors of Spain. An old edition of the symphony gave this programme: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the Andante pictured a procession in an old cathedral or in the cata-

*Nini, born at Fano on November 1, 1805, died chapel master of the Cathedral at Bergamo, December 27, 1880. From 1830 to 1837 he was director of the Vocal School at Leningrad. Other operas by him were "La Marescialla d'Ancre" (1839), "Cristina di Suezia" (1840), "Margherita di York" (1841), "Odalisca" (1842), "Virginia" (1843), "Il Corsaro" (1847). Two other operas were left in manuscript. Nini wrote much for the church, a "Miserere" a cappella, and other compositions.

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combs; while Dürenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of the villagers after a wedding. Ulibichev goes so far as to say that Beethoven portrayed in this Finale a drunken revel to express the disgust excited in him by such popular recreations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the Seventh Symphony," says Wagner, "is this eleventh variation."

Why should anything be read into the music of this Seventh Symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the Scherzo is an old pilgrim hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. The Seventh Symphony needs no analysis; it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

*
* *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an Introduction, poco sostenuto, A major, 4-4. The main body is Allegretto, A minor, 2-4.

II. Allegretto, A minor, 2-4.

III. Presto, F major, 3-4.*

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to M. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—"unbuttoned joy," as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song."

*
* *

"The symphony in A major, which, influenced by Wagner, musicologues have baptized 'The apotheosis of the dance' is nothing else than a pastoral symphony. There is nothing of the dance in the rhythm of the first movement; it would seem to come rather from the song of a bird. It is said that the Trio of the Scherzo is a Pilgrim-song heard at Teplitz in 1812. The Finale is a strongly characterized village festival.—'Vincent d'Indy'."

*Alexander Siloti, the Russian pianist and conductor, contributed an article to the *Signale* of September 17, 1913, in which he argued that this whole Scherzo should be considered as being in 6-4 instead of 3-4.

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Handel. . . . Concerto Grosso No. 5 in D major, for String Orchestra

Wagner. . . . Prelude to "Lohengrin"

Ravel. . . . .Orchestral Excerpts from "Daphnis and Chloe" (Second Suite)

Brahms. . . . Symphony No. 1 in C minor

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Handel. . . . . Concerto Grosso No. 5 in D major, for String Orchestra

Prokofieff. . . Scythian Suite, Op. 20

Brahms. . . . . Symphony No. 1 in C minor, Op. 68

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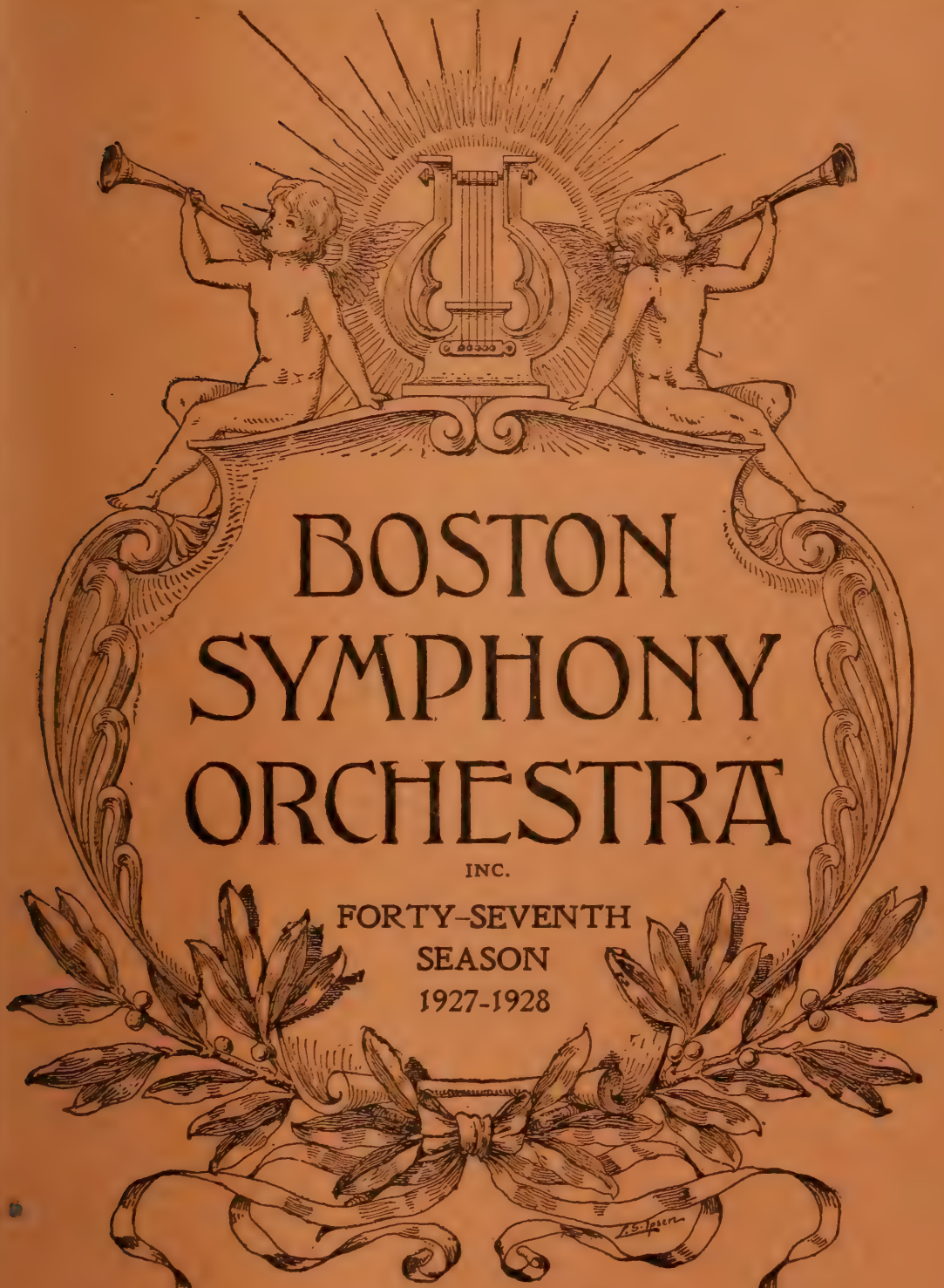

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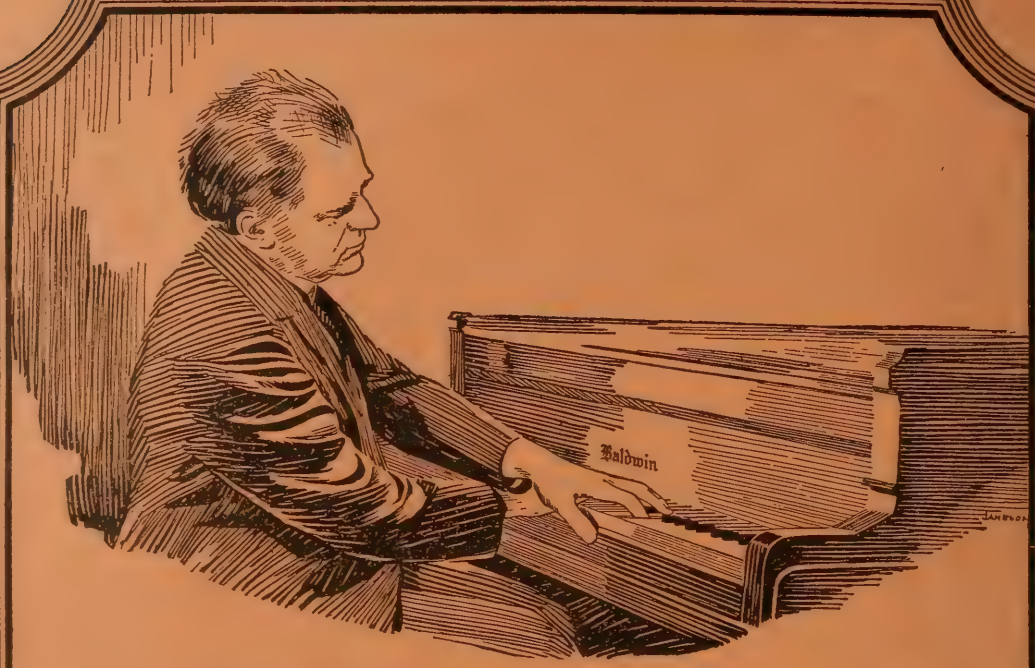

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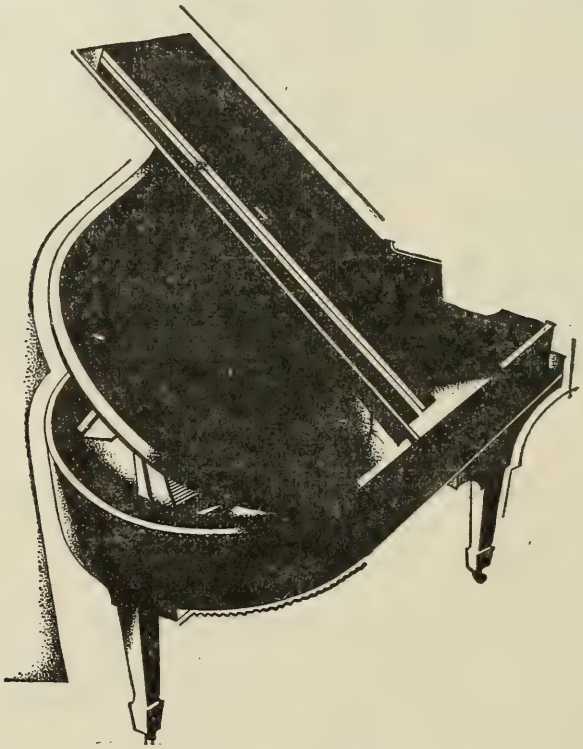

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WEDNESDAY EVENING, MARCH 7

AT 8.30

PROGRAMME

Weber . . . . . Overture to "Euryanthe"

Prokofieff . . . . . Classic Symphony, Op. 25

I. Allegro.
II. Larghetto.
III. Gavotte.
IV. Finale.

Ravel . . . Orchestral Excerpts from "Daphnis et Chloé," Ballet (Second Suite)

Lever du Jour — Pantomime — Danse Générale

Tchaikovsky . . Symphony No. 6 in B minor, "Pathetic," Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale; Adagio lamentoso.

There will be an intermission of ten minutes before the symphony

OVERTURE TO "EURYANTHE" . . . . . CARL MARIA VON WEBER

(Born at Eutin, in the grand duchy of Oldenburg, December 18, 1786; died at London, June 5, 1826)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by Weber, was produced at the Kärnthnerthor Court Opera Theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

As soon as the text of the first act was ready (December 15, 1821), Weber began to compose the music. He wrote a large portion of the opera at Hosterwitz. The opera was completed without the overture on August 29, 1823. Weber began to compose the overture on September 1, 1823, and completed it at Vienna on October 19 of that year. He scored the overture at Vienna, October 16–19, 1823.

Weber wrote to his wife on the day after the first performance,

Olga Samaroff Stokowski

reviews the events

of the Musical World

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"My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant that one could imagine. There was no end to it. At last I gave the signal for the beginning. Stillness of death. The overture was applauded madly; there was a demand for a repetition; but I went ahead, so that the performance might not be too long drawn out." Max Maria von Weber, in the life of his father, gives a somewhat different account. A grotesque incident occurred immediately before the performance. There was a tumult in the parterre of the opera-house. There was laughing, screaming, cursing. A fat, carelessly dressed woman, with a crushed hat and a shawl hanging from her shoulders, was going from seat to seat, screaming out: "Make room for me! I am the poetess, I am the poetess!" It was Mme. von Chezy, who had forgotten to bring her ticket and was thus heroically attempting to find her seat. The laughter turned into applause when Weber appeared in the orchestra, and the applause continued until the signal for beginning was given. "The performance of the overture," says Max von Weber, "was not worthy of the usually excellent orchestra; indeed, it was far inferior to that at the dress rehearsal. Perhaps the players were too anxious to do well, or, and this is more probable, perhaps the fault was in the lack of sufficient rehearsal. The ensemble was

faulty,—in some places the violins actually played false,—and, although a repetition was demanded by some, the impression made by the poetic composition was not to be compared with that made later in Berlin, Dresden, and the Gewandhaus concert in Leipsic." Yet Max von Weber says later that Count Brühl wrote the composer, January 18, 1824, that the overture played for the first time in Berlin in a concert by F. L. Seidel hardly made any impression at all. To this Weber answered, January 23: "That the overture failed is naturally very unpleasant for me. It must have been wholly misplayed, which I am led to believe from the remarks about its difficulty. The Vienna orchestra, which is in no way as good as that of Berlin, performed it *prima vista* without any jar to my satisfaction, and, as it seemed, with effect."

"Classical" Symphony, Op. 25 . . . Serge Sergievich Prokofieff

(Born at Sontsovka, Russia, April 24, 1891; now living)

This symphony, begun in 1916, was completed in 1917. The first performance was at Leningrad by the orchestra now known as the State Orchestra. The first performance in the United States was

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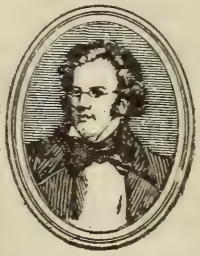

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at a concert of the Russian Symphony Orchestra in New York, in December, 1918.

The symphony, scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings, is dedicated to Boris Assafieff, who, as "Igor Gleboff," has written much about music. "The composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores" (Felix Borowski).

I. Allegro, D major, 4-4 time. The chief theme is given to first violins. A transitional passage has material for the flutes. Development follows. The second theme is for first violins. The development begins with use of the first subject. The transitional measures are taken up, later the second theme. The recapitulation opens in C major (strings). Then follows the transitional passage (D major) for the flute. The second theme is again for the strings. There is a short coda.

II. Larghetto, A major, 2-2 time. First violins announce the chief theme. There are episodes.

III. Gavotta, Non troppo allegro, D major, 4-4 time. The subject is given at once to strings and wood-wind. The trio is in G

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major (flutes and clarinets above an organ point for violoncellos and double basses). This subject is repeated by the strings.

IV. Finale, Molto vivace, D major, 2-2 time. The first thème is for the strings; the second, A major, for wood-wind.

"Daphnis et Chloé"—Ballet in one act—Orchestral Fragments, Second Series:—"Daybreak," "Pantomime," "General Dance."

Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living near Paris)

Ravel composed his ballet "Daphnis and Chloe," expecting that it would be performed by the Russian Ballet at Paris in 1911. Jacques Durand, the publisher, says that Ravel was asked by Diaghilev in 1911 to write this ballet.* Others give the year 1910. Durand also says Diaghilev was not at first satisfied with the ballet and hesitated to produce it, but Durand finally persuaded him; that Diaghilev's first unfavorable impression was due to his knowing the music only by the arrangement for piano. At the rehearsals there were violent scenes between Fokine and Diaghilev which led to the rupture which became "official" after that season of the Ballet Russe. It was not performed until 1912—June 8, according to the *Annales du Théâtre,* June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis, Mme. Karsavina, Chloe. Messrs. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

*See Durant's "Quelques Souvenirs d'un Éditeur de Musique" (Vol. 2, pages 15, 16).

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The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse Guerrière,"—was performed at a Châtelet concert conducted by Gabriel Pierné on April 2, 1911.

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,* castanets, celesta, Glockenspiel, two harps, strings (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants engraved for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,† whom the god loved.

*It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

†John F. Rowbotham in his "History of Music" (vol. i., p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he [Pan] constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland about a totally different event, 'It began wi' a lass, and it wull end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fait mal!"—P. H.

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Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

* * *

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Symphony No. 6, B minor, "Pathetic," Op. 74

Peter Ilich Tchaikovsky

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Petrograd,* November 6, 1893)

The Sixth Symphony was performed for the first time at Petrograd October 28, 1893. The programme included an overture to an unfinished opera by Laroche, Tchaikovsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from

*In 1924 the Soviet Government of Russia informed the head of its postal department that the name Petrograd had been changed to Leningrad.

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Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tchaikovsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

* * *

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "Pathetic"!' and he wrote in my presence the title that will forever remain."

On October 30 Tchaikovsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidov, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1 Tchaikovsky was in perfect health. He dined with an old friend and went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamov objected to all talk about ghosts and anything that reminded one of death. Tchaikovsky laughed at Warlamov's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I

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shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tchaikovsky's death that he took poison or sought deliberately the cholera. When Mr. Alexander Siloti, a pupil of Tchaikovsky, first visited Boston, in 1898, he did not hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. From the circumstantial account given by Modest it is plain to see that Tchaikovsky's death was due to natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub–as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mme. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after

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her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the communion, and he spoke words that the dying man could no longer understand. "Peter Ilich suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

* * *

What was the programme in Tchaikovsky's mind? Kashkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *'lamentation large et souffrance inconnue,'* and seems to set the seal of finalty on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.' . . ."

* * *

Each hearer has his own thought when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years with the transports and illusions of love, the remembrance of youth and all that is in that word.

The second movement might bear as a motto the words of the Third Kalander in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: "This is

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indeed life. O sad that 'tis fleeting!" The trio is as the sound of the clock that in Poe's wild tale of the Masque of the Red Death compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation." In this trio Death beats the drum. With Tchaikovsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments.* The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever. For this, some, who do not like Tchaikovsky, call him a barbarian, a savage. They are like Danfodio, who attempted to abolish the music of the drum in Africa. But, even in that venerable and mysterious land, the drum is not necessarily a monotonous instrument. Winwood Reade, who at first was disturbed by this music through the night watches, wrote before he left Africa: "For the drum has its language: with short, lively sounds it summons to the dance, it thunders for the alarm of fire or war, loudly and quickly with no intervals between the beats; it rattles for the marriage; it tolls for the death, and now it says in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come.'" Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious and learned. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another in a wood are

*Note the effect of the constant drum-beats in O'Neill's "The Emperor Jones."

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of a totally different order of sound from the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments. Now Tchaikovsky's drum has "the innuendo of design"; I am not sure but he worshipped it with fetishistic honors; and surely the Tchaikovsky of the Pathetic Symphony cries out with the North American brave: "Do you *understand* what my drum says?"

Compare Walt Whitman's poem in "Drum Taps" (New York, 1865).

1.

Beat! beat! drums!—Blow! bugles! blow!
Through the windows—through doors—burst like a force of ruthless men,
Into the solemn church, and scatter the congregation;
Into the school where the scholar is studying:
Leave not the bridegroom quiet—no happiness must he have now with his bride:
Nor the peaceful farmer any peace, plowing his field or gathering his grain;
So fierce you whirr and pound, you drums—so shrill you bugles blow.

2.

Beat! beat! drums!—Blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses?
No sleepers must sleep in those beds;
No bargainers' bargains by day—no brokers or speculators—Would they continue?
Would the talkers be talking? Would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.

3.

Beat! beat! drums!—Blow! bugles! blow!
Make no parley—stop for no expostulation;
Mind not the timid—mind not the weeper or prayer;
Mind not the old man beseeching the young man;
Let not the child's voice be heard, nor the mother's entreaties;
Make even the trestles to shake the dead, where they lie awaiting the hearses,
So strong you thump, O terrible drums—so loud you bugles blow.

The third movement—the march-scherzo—is the excuse, the pretext, for the final lamentation. The man triumphs, he knows all that there is in earthly fame. As Victor Hugo said, success is hideous. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing in Roman streets, at Tasso with the laurel wreath, at coronation of King or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

This battle-drunk, delirious movement must perforce precede the mighty wail.

"The glories of our blood and state
  Are shadows, not substantial things;
There is no armour against fate;
  Death lays his icy hands on kings."

Vernon Blackburn compared this threnody to Shelley's "Adonais": "The precise emotions, down to a certain and extreme point, which inspired Shelley in his wonderful expression of grief and despair, also inspired the greatest of modern musicians since Wag-

ner in his Swan Song,—his last musical utterance on earth. The first movement is the exact counterpart of those lines:—

> 'He will awake no more, oh, nevermore!—
> Within the twilight chamber spreads apace
> The shadow of white death.'

"As the musician strays into the darkness and into the miserable oblivion of death . . . Tchaikovsky reaches the full despair of those other lines:—

> 'We decay
> Like corpses in a charnel; fear and grief
> Convulse us and consume us day by day,
> And cold hopes swarm like worms within our living clay.'

"With that mysterious and desperate hopelessness the Russian comes to an end of his faith and anticipation. . . . For as 'time,' writes Shelley, 'like a many-colored dome of glass, stains the white radiance of eternity,' even so Tchaikovsky in this symphony has stained eternity's radiance: he has captured the years and bound them into a momentary emotional pang."

* * *

The symphony is scored for three flutes (the third is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, tamtam, and strings.

The first performance in the United States was by the Symphony Society of New York, Walter Damrosch conductor, March 16, 1894.

The first performance in Boston was by the Boston Symphony Orchestra, Emil Paur conductor, on December 29, 1894. Later performances at these concerts were on January 11 and February 15, 1896; April 3, 1897; February 5 and October 29, 1898; January 11, 1902; December 23, 1904; March 16, 1907; November 14, 1908; April 29, 1911; March 28, 1924; October 23, 1925.

* * *

Tchaikovsky was not the first to put funeral music in the Finale of a Symphony. The Finale of Spohr's Symphony No. 4, "The Consecration of Tones," is entitled "Funeral Music. Consolation in Tears." The first section is a Larghetto in F minor, but an Allegretto in F major follows.

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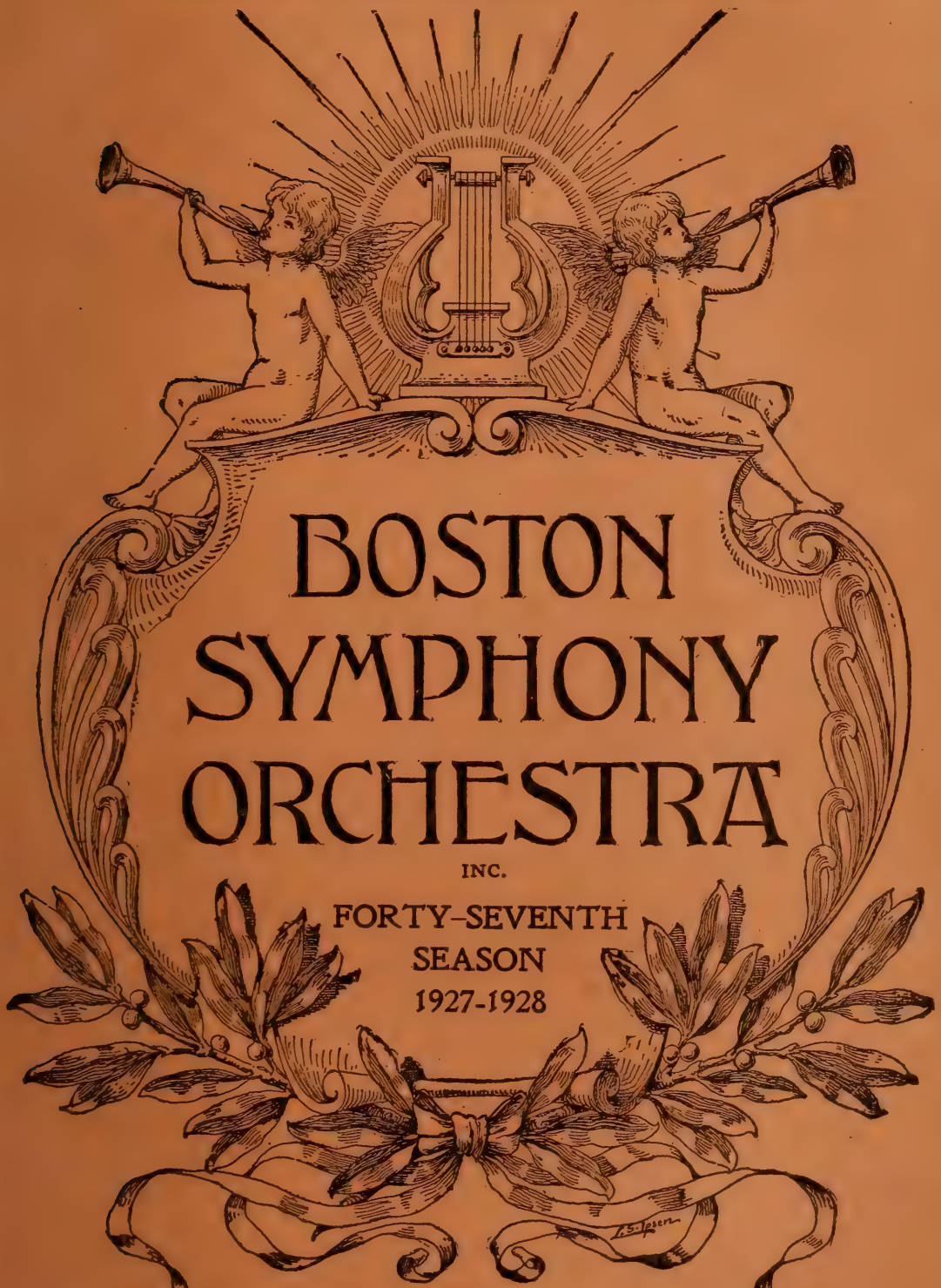

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WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

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Blot, G.

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Perret, G.
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Hansotte, L.
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Sidow, P.
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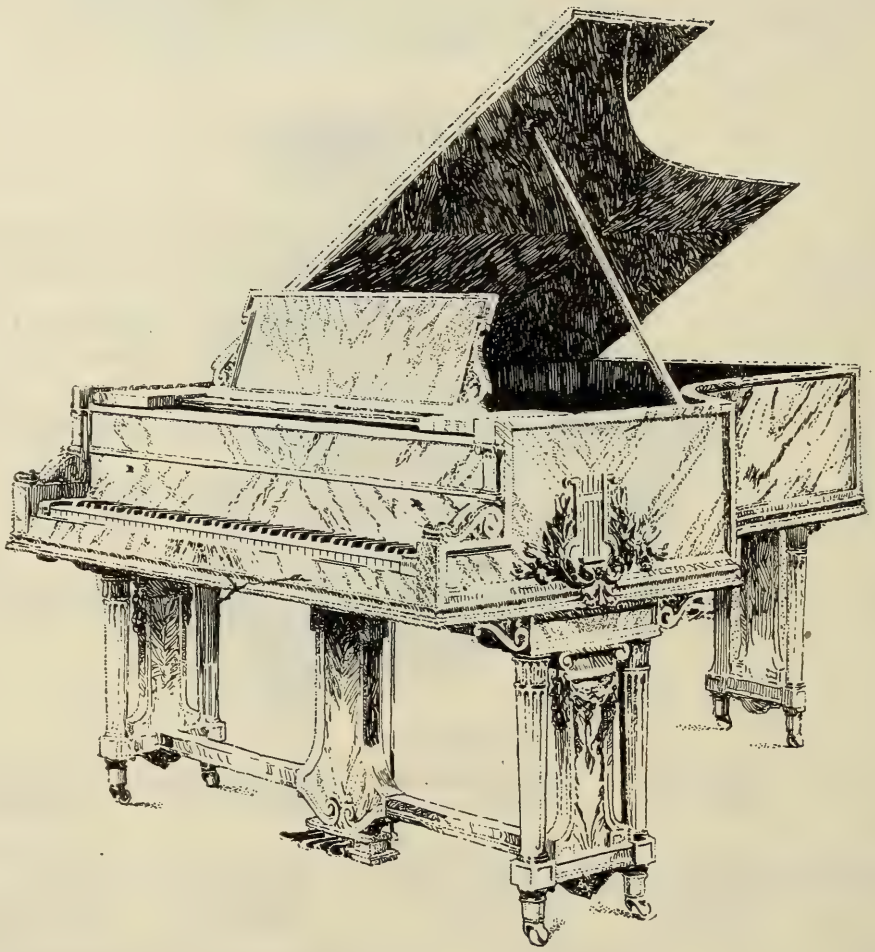

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Boston Symphony Orchestra

Forty-seventh Season, 1927–1928

SERGE KOUSSEVITZKY, Conductor

WEDNESDAY EVENING, APRIL 11

AT 8.00

PROGRAMME

Bach . . . . . Two Choral Preludes, Orchestrated by Arnold Schönberg

I. "Schmücke Dich, O Liebe Seele."
II. "Komm, Gott, Schöpfer, Heiliger Geist."

Wagner . . . . . Prelude to "Lohengrin"

Stravinsky . . . . Suite from "L'Oiseau de Feu" ("The Fire-Bird"), A Danced Legend

I. Introduction; Katscheï's Enchanted Garden and Dance of the Fire-Bird.
II. Supplication of the Fire-Bird.
III. The Princesses play with the Golden Apples.
IV. Dance of the Princess.
V. Infernal Dance of all the Subjects of Katscheï.

Tchaikovsky . . Symphony No. 6 in B minor, "Pathetic," Op. 74

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II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale; Adagio lamentoso.

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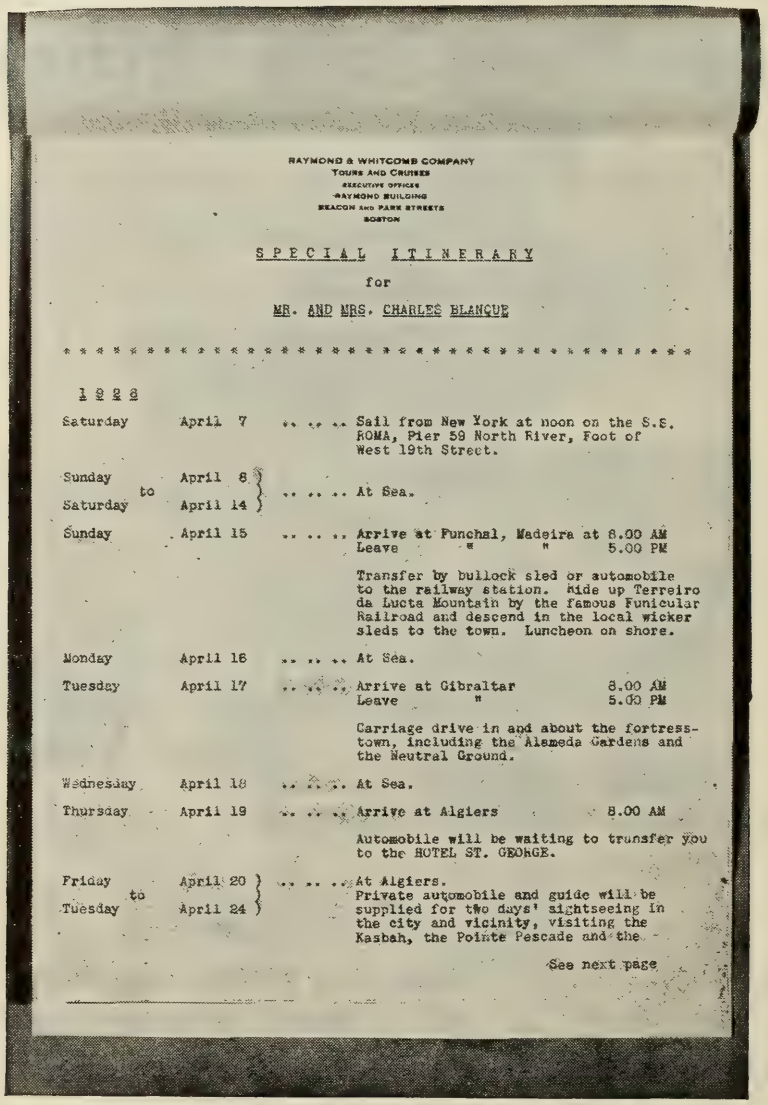

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Two Choral Preludes: "Schmücke Dich, O Liebe Seele," and "Komm, Gott, Schöpfer, Heiliger Geist"
Johann Sebastian Bach (Orchestrated by Arnold Schönberg)

(Bach born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750. Schönberg born at Vienna, September 13, 1874; now living)

Schönberg, in the summer of 1922, orchestrated these chorals at the suggestion of Josef Stransky, who was then the conductor of the Philharmonic Society of New York. In the transcription there are hardly any textual additions, but the score calls for two piccolos, two flutes, two oboes, two English horns, two E-flat clarinets, two bass clarinets, two bassoons, two double-bassoons, four horns, four trumpets, four trombones, bass tuba, kettledrums, cymbals, triangle, Glockenspiel, celesta, two harps, and the usual strings. The transcriptions were played for the first time in December, 1922, by the Philharmonic Society, led by Mr. Stransky.

"Schmücke Dich" is the Choral Prelude No. 49 in the Peters Edition of Bach's organ music, Vol. VII. The tune was composed by Johann Crüger (1598–1662). The choral is based on Johann Franck's Eucharistic Hymn.

Schumann heard Mendelssohn play this prelude in the St. Thomas Church, Leipsic, for a fund to raise a monument in memory of Bach, and Schumann wrote that it seemed as though "around the *cantus*

firmus hung winding wreaths of golden leaves, and such blissfulness was breathed from within it, that you yourself avowed that if life was bereft of all hope and faith, this one Chorale would renew them for you. I was silent and went away dazed into God's acre, feeling acutely pained that I could lay no flower on his urn."

"Komm, Gott, Schöpfer" is No. 35 in Volume 7 of the Peters Edition. The melody is Luther's "Whitsuntide Hymn"; words and music derived from the Latin, "Veni, Creator Spiritus."

Prelude to the Opera "Lohengrin" . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; the Herald, Pätsch; Orturd, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

* * *

Liszt described the prelude as "a sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of un-

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accustomed things, and of a higher signification than that of our terrestrial life."

Wagner's own explanation has been translated into English as follows:—

"Love seemed to have vanished from a world of hatred and quarrelling; as a lawgiver she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possession, the sole arbiter of all worldly intercourse, the human heart's unquenchable love-longing again at length craved to appease a want, which, the more warmly and intensely it made itself felt under the pressure of reality, was the less easy to satisfy, on account of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and from the desire of a comforting sensuous conception of this supersensuous idea invested it with a wonderful form, which, under the name of the 'Holy Grail,' though conceived as actually existing, yet unapproachably far off, was believed in, longed for, and sought for. The Holy Grail was the costly vessel out of which, at the Last Supper, our Saviour drank with His disciples, and in which His blood was received when out of love for His brethren He suffered

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upon a cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love.

"This miraculous delivery of the Holy Grail, escorted by an angelic host, and the handing of it over into the custody of highly favored men, was selected by the author of 'Lohengrin,' a knight of the Grail, for the introduction of his drama, as the subject to be musically portrayed; just as here, for the sake of explanation, he may be allowed to bring it forward as an object for the mental receptive power of his hearers.

SUITE DERIVED FROM THE DANCED STORY, "THE FIRE-BIRD"

IGOR FEDOROVITCH STRAVINSKY

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Mr. Montagu-Nathan says in his sketch of Stravinsky—"Contemporary Russian Composers": "In identifying the literary basis of 'The Fire-Bird' with that of Korsakoff's 'Katscheï,' it should be pointed out that the latter work is but a *pastiche* of episodes derived from legendary lore, with the monster as a central figure. In Stravinsky's ballet, the ogre is an accessory character, so far as

*The third act "Night on the Mount Triglav," arranged for concert use, was played in Boston by the Boston Symphony Orchestra on December 23, 1921.

†This symphonic poem was produced in Boston by the Orchestral Club, Mr. Longy conductor, on January 4, 1905.

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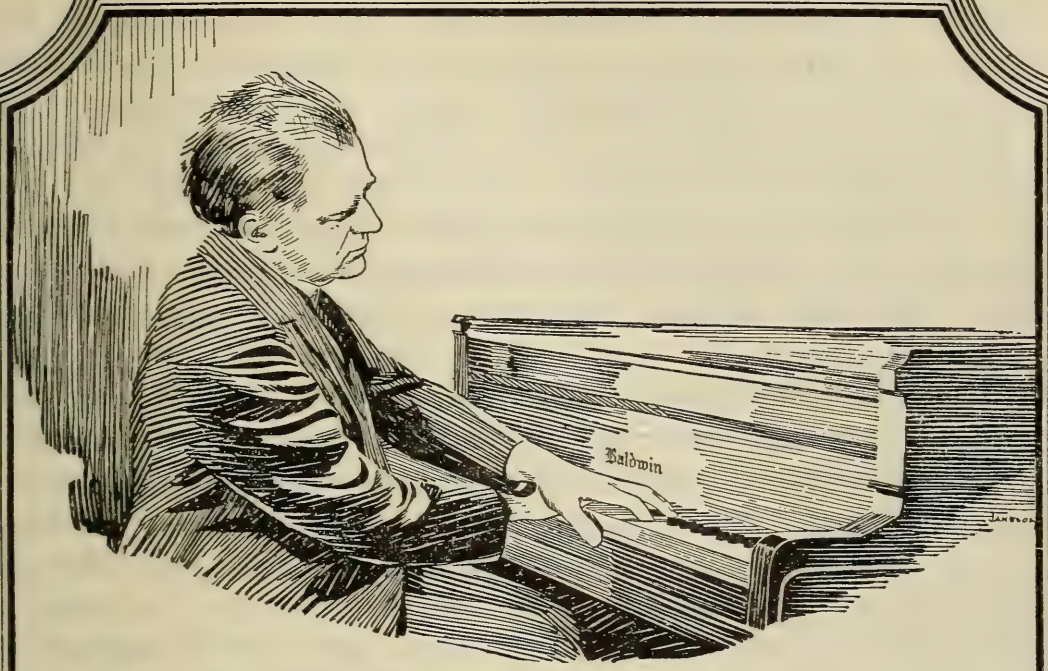

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concerns the dramatic action, but his presence in the scheme is nevertheless vital to it."

Fokine's scenario may thus be described: After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Katscheï, who turns decoyed travellers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Katscheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Katscheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Katscheï and his retinue to dance until they drop exhausted. The secret of Katscheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Katscheï and his crew sway with it. At last the egg is dashed to the ground; Katscheï dies; his palace vanishes; the petrified knights come to life; and Ivan, amid great rejoicing, receives the hand of the most beautiful princess.

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is known in its native haunts as the *Zhar-Ptitsa*. Its name, he says, indicates its close connection with flame or light. *Zhar* means "'glowing heart,' as of a furnace"; and *Zhar-Ptitsa* means, literally, "the Glow-Bird." "Its appearance corresponds with its designation. Its feathers blaze with golden or silvery sheen, its eyes shine like crystal, it dwells in a golden cage. In the depth of the night it flies into a garden and lights it up as brilliantly as could a thousand burning fires. A single feather from its tail illuminates a dark room. It feeds upon golden apples, which have the power of bestowing youth and beauty—or, according to a Croatian version, on magic grasses."

Katscheï is one of the many incarnations of the dark spirit. "Sometimes he is described as altogether serpent-like in form; sometimes he seems to be of a mixed nature, partly human and partly ophidian, but in some stories he is apparently framed after the fashion of a man. . . . He is called 'immortal' or 'deathless' because of his superiority to the ordinary laws of existence. . . . Sometimes his 'death'—that is, the object with which his life is indissolubly connected—does not exist within his body."—Ralston's "Russian Folk-Tales."

The movements of the Suite are as follows:

I. Introduction. Enchanted Garden of Katscheï, and the dance of the Fire-Bird.

II. Entreaties of the Fire-Bird.

III. The Princesses Play with the Golden Apples.

III (*a*). Berceuse. This Lullaby is not in the Suite as first published.

IV. Dance (Ronde) of the Princesses.

V. Infernal Dance of Katscheï's subjects.

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Mr. Montagu-Nathan says of this ballet music that the orchestra supplies the usual musical commentary upon the dramatic action, and on occasion takes upon itself a function which renders it something more than an accessory. "The music describes with an extraordinary wealth of suggestion the various weird figures of the drama, and is of a nature never allowing us to forget that it is fantasy and not life that we are witnessing. The flight of the Fire-Bird, its dance, and its vain resistance are rendered in music whose primary purpose is the description of movement and not descriptiveness itself, while the quarry's pleading is brought to our ears through a veil of make-believe; her supplication is in accents that suggest the conventional posturing of the ballerina and not of a real bird ensnared. Throughout the ballet the music serves as a preparation, by means of the ear, for what the eye is to witness. Even the graceful nocturnal dance of the captive maidens has a note that suggests the dominion of their villainous jailer, and the episodic theme of their play with the apples is that which later heralds their liberation through the good graces of the Fire-Bird. Ere the delightful melody of the *Khorovode** has died away, we are aware that we

*The lullaby that rocks the Tsarevna into "a sleep that will protect her from Katscheï."

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shall soon have something less dainty to contemplate, and, with the approach of the monster and his awful satellites, it is clear that another musical picture is to be added to the gallery inaugurated by Glinka with his march of Chernomov in 'Russlan and Ludmilla.' "*

The first performance of this ballet in the United States was by Serge Diaghilev's Ballet Russe Company at the Century Theatre, New York, January 17, 1916. The ballet was chosen for the opening of the season. The dancers were Mlle. Xenia Maclezova,† The Fire-Bird; Mme. Labow Tchernicheva, La Belle Tsarevna; L. Massine, Ivan Tsarevitch; Cecchetti, Katscheï. Ernest Ansermet conducted.

The same dancers were seen at the Boston Opera House in "The Fire-Bird" on January 31, 1916.

The Suite was performed in New York, by the New York Symphony Society on December 31, 1916; in Philadelphia, by the Philadelphia Symphony Orchestra on November 2, 1917; in Boston, by the Boston Symphony Orchestra on October 31, 1919 (Mr. Monteux conductor).

When the Suite was conducted in Boston by Mr. Koussevitzky (January 23, 24, 1925), the programme also comprised these pieces by Stravinsky: Song of the Volga Boatman (arranged for wind in-

* "Russlan and Ludmilla" was produced at Leningrad on November 27 (o. s.) 1842. The overture was played in Boston at a concert of the Boston Symphony Orchestra on March 3, 1894.

† She quarrelled in Boston with the management. She was replaced on February 2, 1916, by Lydia Lopokova.

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struments and percussion); Suite from "Petrouchka"; and Concerto for piano and wind instruments with double basses (Mr. Stravinsky, pianist; first performance of the Concerto in America).

Stravinsky in 1919 rescored this Suite to make it more available for an orchestra of ordinary size: two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, xylophone, harp, piano, and strings.

He also rearranged and added from material in the original ballet. He retained from the first suite the Introduction, the "Dance of the Fire-Bird," the "Dance of the Princesses," and "Katscheï's Infernal Dance," but omitted "The Enchanted Garden," "The Supplications of the Fire-Bird," and "The Princesses Playing with the Golden Apples." He added two numbers from the ballet: the Berceuse and the Finale. The revised suite, published in 1920, was played in Philadelphia by the Philadelphia Orchestra on October 17, 1924.

At the performance in Boston by the Boston Symphony Orchestra, Mr. Koussevitzky, conductor, on December 10, 1926, the programme read:

a. Introduction; Katscheï's Enchanted Garden and Dance of the Fire-Bird; *b.* Supplication of the Fire-Bird; *c.* The Princesses Play with the Golden Apples; *d.* Dance of the Princesses; *e.* Infernal Dance of all the Subjects of Katscheï; *f.* Berceuse and Finale.

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Symphony No. 6, B minor, "Pathetic," Op. 74

Peter Ilich Tchaikovsky

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Petrograd,* November 6, 1893)

The Sixth Symphony was performed for the first time at Petrograd October 28, 1893. The programme included an overture to an unfinished opera by Laroche, Tchaikovsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tchaikovsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

* * *

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "Pathetic"!' and he wrote in my presence the title that will forever remain."

*In 1924 the Soviet Government of Russia informed the head of its postal department that the name Petrograd had been changed to Leningrad.

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On October 30 Tchaikovsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidov, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1 Tchaikovsky was in perfect health. He dined with an old friend and went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamov objected to all talk about ghosts and anything that reminded one of death. Tchaikovsky laughed at Warlamov's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salièri caused Mozart to be poisoned. There was a rumor after Tchaikovsky's death that he took poison or sought deliberately the cholera. When Mr. Alexander Siloti, a pupil of Tchaikovsky, first visited Boston, in 1898, he did not hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. From the circumstantial account given by Modest it is plain to see that Tchaikovsky's death was due to natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon,

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ate nothing, and drank a glass of water that had not been boiled. Modest and others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub–as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mme. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the communion, and he spoke words that the dying man could no longer understand. "Peter Ilich suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

* * *

What was the programme in Tchaikovsky's mind? Kashkin says that, if the composer had disclosed it to the public, the world would

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not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *'lamentation large et souffrance inconnue,'* and seems to set the seal of finalty on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.' . . ."

* * *

Each hearer has his own thought when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years with the transports and illusions of love, the remembrance of youth and all that is in that word.

The second movement might bear as a motto the words of the Third Kalander in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: "This is indeed life. O sad that 'tis fleeting!" The trio is as the sound of the clock that in Poe's wild tale of the Masque of the Red Death compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief

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disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation." In this trio Death beats the drum. With Tchaikovsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments.* The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever. For this, some, who do not like Tchaikovsky, call him a barbarian, a savage. They are like Danfodio, who attempted to abolish the music of the drum in Africa. But, even in that venerable and mysterious land, the drum is not necessarily a monotonous instrument. Winwood Reade, who at first was disturbed by this music through the night watches, wrote before he left Africa: "For the drum has its language: with short, lively sounds it summons to the dance, it thunders for the alarm of fire or war, loudly and quickly with no intervals between the beats; it rattles for the marriage; it tolls for the death, and now it says in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come.'" Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious and learned. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another in a wood are of a totally different order of sound from the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments. Now Tchaikovsky's drum has "the innuendo of design"; I am not sure but he worshipped it with fetishistic honors; and surely the Tchaikovsky of the Pathetic Symphony cries out with the North American brave: "Do you *understand* what my drum says?"

*Note the effect of the constant drum-beats in O'Neill's "The Emperor Jones."

Compare Walt Whitman's poem in "Drum Taps" (New York, 1865).

1.

Beat! beat! drums!—Blow! bugles! blow!
Through the windows—through doors—burst like a force of ruthless men,
Into the solemn church, and scatter the congregation;
Into the school where the scholar is studying:
Leave not the bridegroom quiet—no happiness must he have now with his bride:
Nor the peaceful farmer any peace, plowing his field or gathering his grain;
So fierce you whirr and pound, you drums—so shrill you bugles blow.

2.

Beat! beat! drums!—Blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses?
No sleepers must sleep in those beds;
No bargainers' bargains by day—no brokers or speculators—Would they continue?
Would the talkers be talking? Would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.

3.

Beat! beat! drums!—Blow! bugles! blow!
Make no parley—stop for no expostulation;
Mind not the timid—mind not the weeper or prayer;
Mind not the old man beseeching the young man;
Let not the child's voice be heard, nor the mother's entreaties;
Make even the trestles to shake the dead, where they lie awaiting the hearses,
So strong you thump, O terrible drums—so loud you bugles blow.

The third movement—the march-scherzo—is the excuse, the pretext, for the final lamentation. The man triumphs, he knows all that there is in earthly fame. As Victor Hugo said, success is hideous. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing in Roman streets, at Tasso with the laurel wreath, at coronation of King or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

This battle-drunk, delirious movement must perforce precede the mighty wail.

"The glories of our blood and state
Are shadows, not substantial things;
There is no armour against fate;
Death lays his icy hands on kings."

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> 'He will awake no more, oh, nevermore!—
> Within the twilight chamber spreads apace
> The shadow of white death.'

"As the musician strays into the darkness and into the miserable oblivion of death . . . Tchaikovsky reaches the full despair of those other lines:—

> 'We decay
> Like corpses in a charnel; fear and grief
> Convulse us and consume us day by day,
> And cold hopes swarm like worms within our living clay.'

"With that mysterious and desperate hopelessness the Russian comes to an end of his faith and anticipation. . . . For as 'time,' writes Shelley, 'like a many-colored dome of glass, stains the white radiance of eternity,' even so Tchaikovsky in this symphony has stained eternity's radiance: he has captured the years and bound them into a momentary emotional pang."

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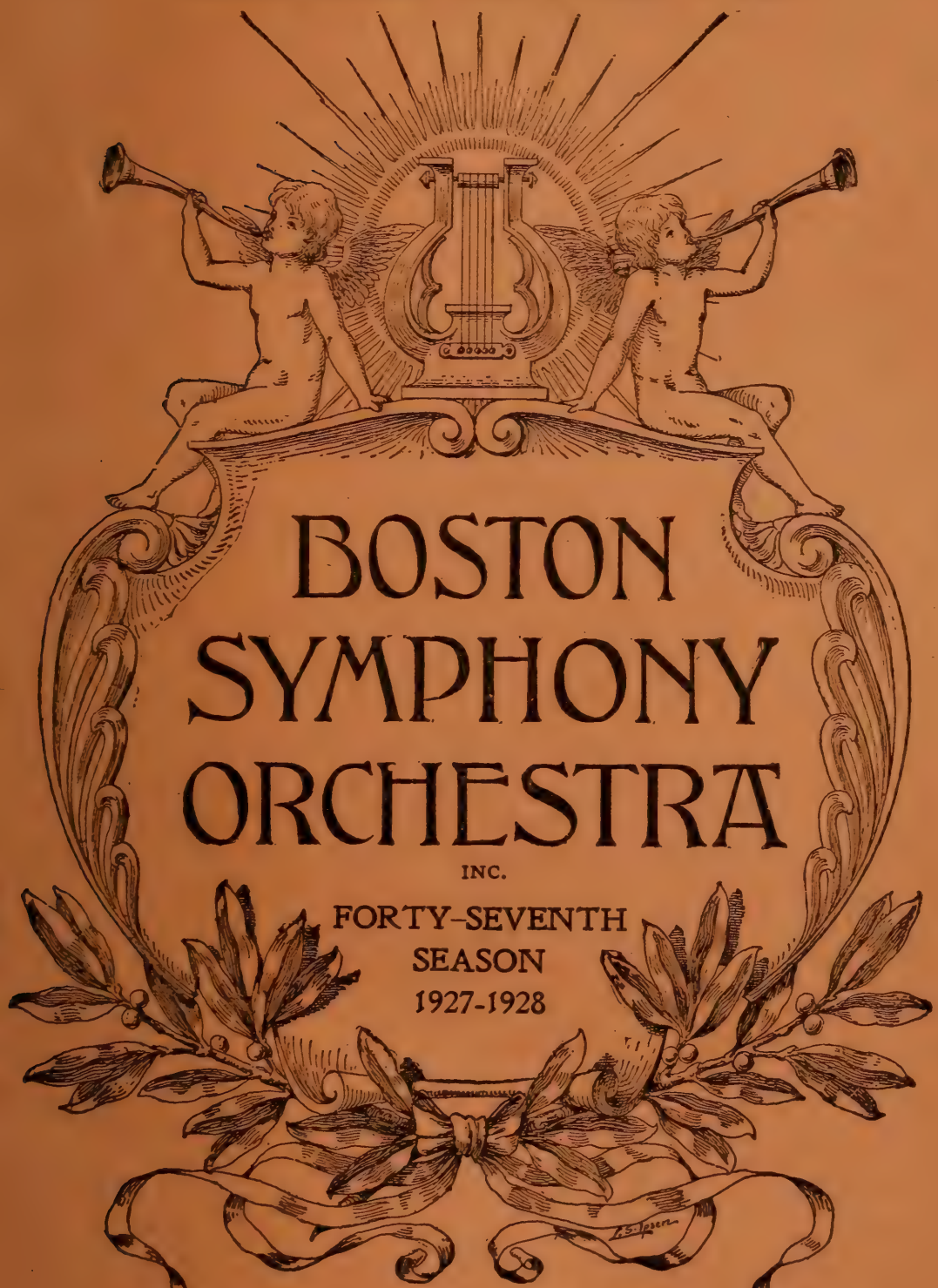

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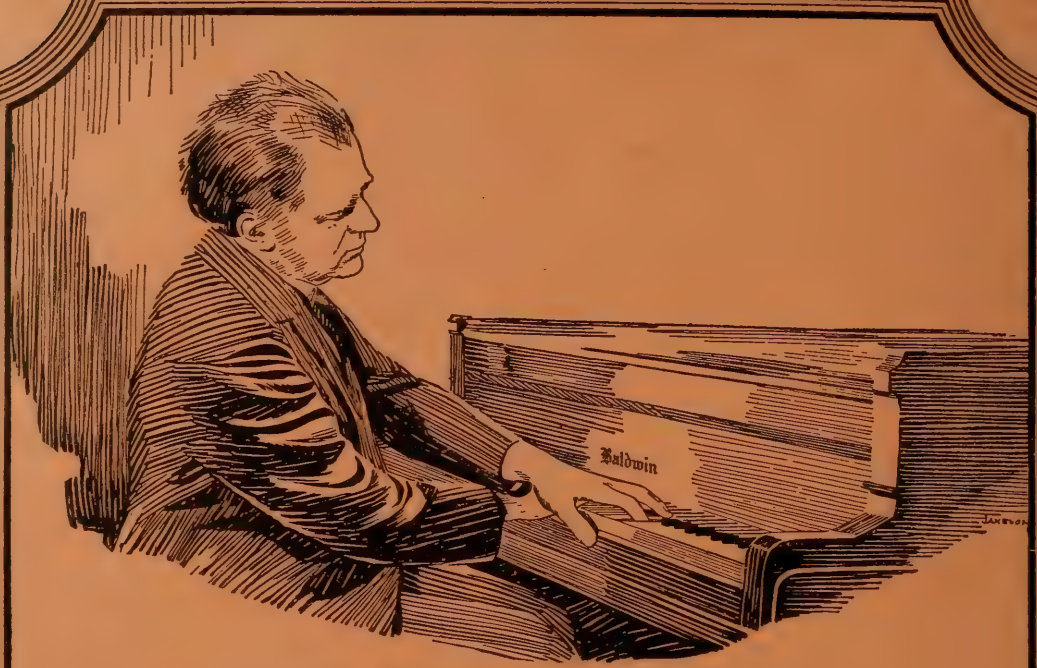

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Programme of the

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TUESDAY EVENING, APRIL 17, at 8.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Kreinin, B.
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Mariotti, V.

Gundersen, R.
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Grover, H.
Shirley, P.

Fiedler, A.

Avierino, N.
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Gerhardt, S.
Deane, C.

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Barth, C.

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Marjollet L.

Basses.

Kunze, M.
Vondrak, A.

Lemaire, J.
Oliver, F.

Ludwig, O.
Frankel, I.

Girard, H.
Dufresne, G.

Kelley, A.
Demetrides, L.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Gillet, F.
Devergie, J.
Stanislaus, H.

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Van Den Berg, C.
Lorbeer, H.

Horns.

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Schindler, G.
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Blot, G.

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AT 8.00

PROGRAMME

Beethoven . . . Overture to Goethe's "Egmont," Op. 84

Mendelssohn . . . Symphony in A major, "Italian," Op. 90

I. Allegro vivace.
II. Andante con moto.
III. Con moto moderato.
IV. Saltarello: Presto.

Strauss . . . . . "Don Juan," Tone Poem, Op. 20 (after Lenau)

Debussy . . . . "Prélude à l'Après-Midi d'un Faune" ("Prelude to the Afternoon of a Faun"), Eclogue by S. Mallarmé

Stravinsky . . . . Suite from "L'Oiseau de Feu" ("The Fire Bird"), A Danced Legend

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II. Supplication of the Fire-Bird.
III. The Princesses play with the Golden Apples.
IV. Dance of the Princess.
V. Infernal Dance of all the Subjects of Katscheï.

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The attention of subscribers to the Concert Fund Series is called to the subscription form on Page 23

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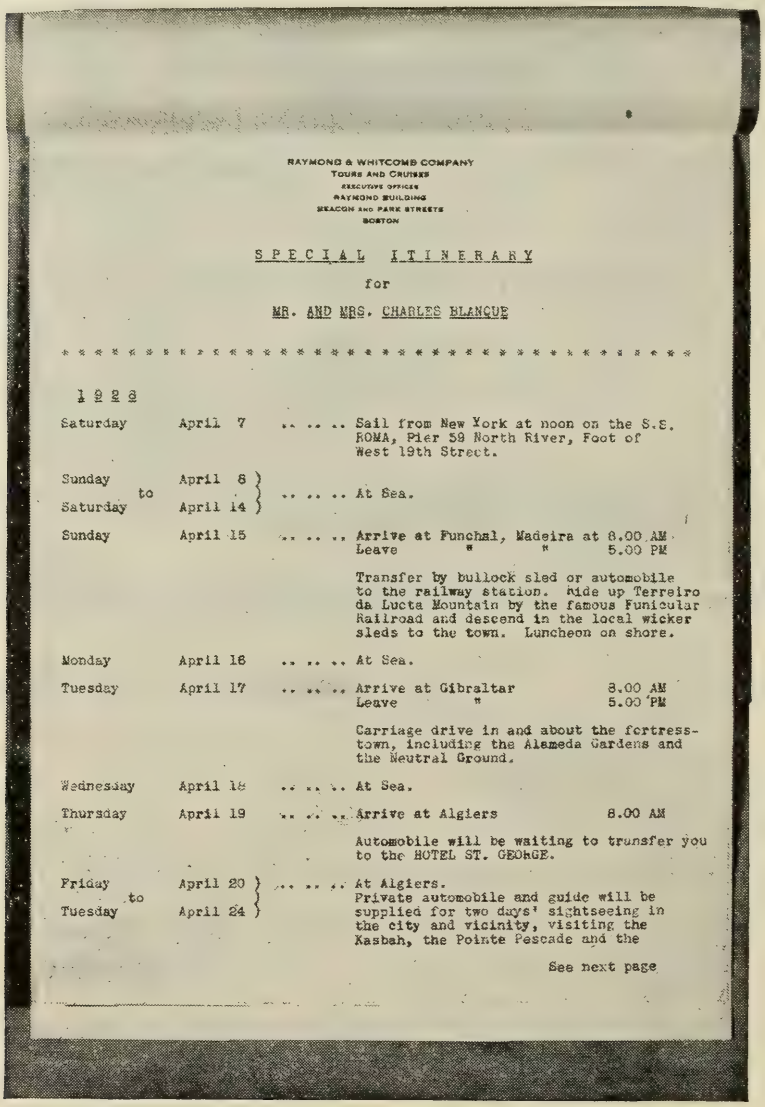

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Overture to "Egmont," Op. 84 . . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodrama," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theatre, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

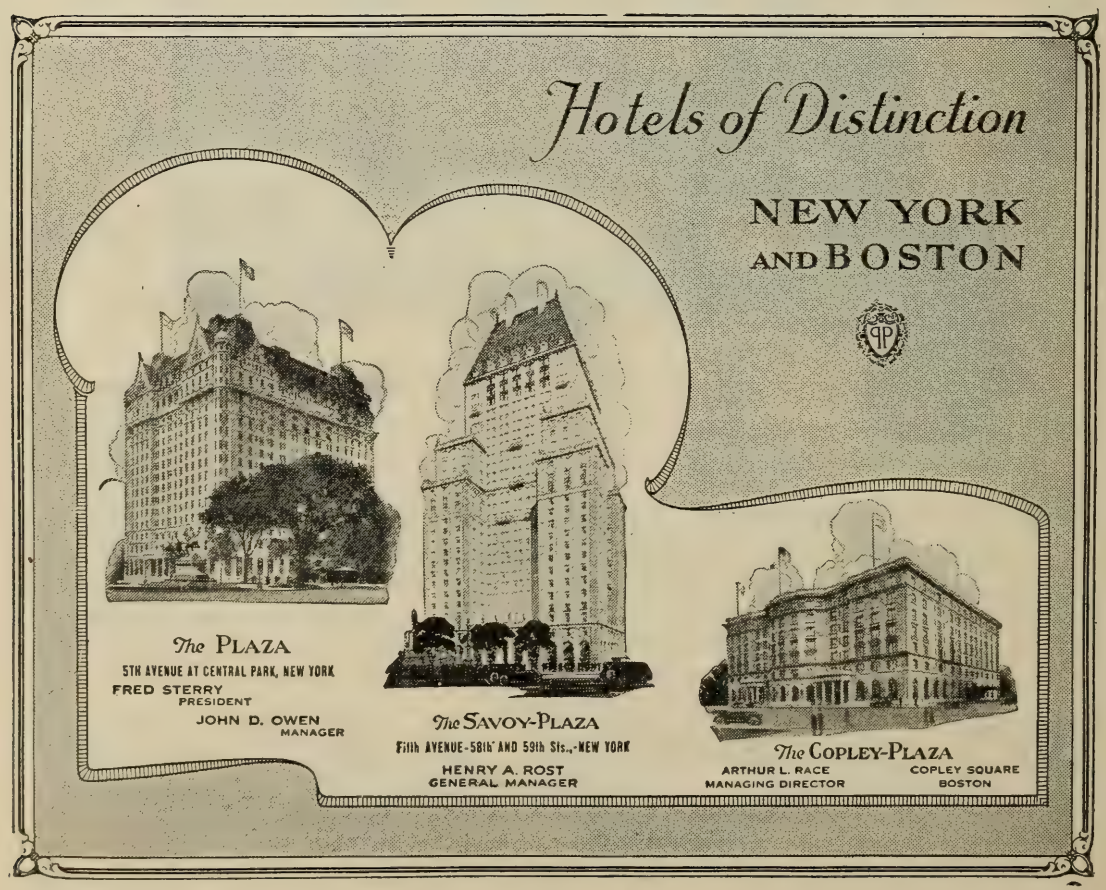
When Hartl took the management of the two Vienna Court theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music, and he chose Schiller's "Tell" and Goethe's "Egmont." Beethoven and Gyrowetz were asked to write the music. The former was anxious to compose the music for "Tell"; but, as Czerny tells the story, there were intrigues and, as "Egmont" was thought to be less suggestive to a composer, the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810. It was described by a correspondent of a Leipsic journal of music as "char-

acteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's "Egmont."

The overture has a short, slow introduction, sostenuto ma non troppo, F minor, 3-2. The main body of the overture is an allegro, F minor, 3-4. The first theme is in the strings; each phrase is a descending arpeggio in the violoncellos, closing with a sigh in the first violins; the antithesis begins with a "sort of sigh" in the wood-wind, then in the strings, then there is a development into passage-work. The second theme has for its thesis a version of the first two measures of the sarabande theme of the introduction, fortissimo (strings), in A-flat major, and the antithesis is a triplet in the wood-wind. The coda Allegro con brio, F major, 4-4, begins pianissimo. The full orchestra at last has a brilliant fanfare figure, which ends in a shouting climax, with a famous shrillness of the piccolo against fanfares of bassoons and brass and between crashes of the full orchestra.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums and strings.

Long and curious commentaries have been written in explanation of this overture. As though the masterpiece needed an explanation! We remember one in which a subtle meaning was given to at least every half-dozen measures: the Netherlanders are under the crushing



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weight of Spanish oppression; Egmont is melancholy, his blood is stagnant, but at last he shakes off his melancholy (violins), answers the cries of his country-people, rouses himself for action; his death is portrayed by a descent of the violins from C to G; but his countrymen triumph. Spain is typified by the sarabande movement; the heavy, recurring chords portray the lean-bodied, lean-visaged Duke of Alva; "the violin theme in D-flat, to which the clarinet brings the under-third, is a picture of Clärchen," etc. One might as well illustrate word for word the solemn ending of Thomas Fuller's life of Alva in "The Profane State": "But as his life was a mirror of cruelty, so was his death of God's patience. It was admirable that his tragical acts should have a comical end; that he that sent so many to the grave should go to his own, and die in peace. But God's justice on offenders goes not always in the same path, nor the same pace: and he is not pardoned for the fault who is for a while reprieved from the punishment; yea, sometimes the guest in the inn goes quietly to bed before the reckoning for his supper is brought to him to discharge." The overture is at first a mighty lamentation. There are voices of an aroused and angry people, and there is at the last tumultuous rejoicing. The "Triumph Symphony" at the end of the play forms the end of the overture.

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Symphony in A major, No. 4, "Italian," Op. 90

Felix Mendelssohn-Bartholdy

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847)

Mendelssohn wrote from Rome in December, 1830: "As for my work, I am fully occupied. The 'Hebrides' is done at last, and is a curious thing. . . . For Christmas I propose to write Luther's choral, 'Vom Himmel hoch.' This I shall have to do all alone,—a pretty serious piece of business, as, indeed, will be the anniversary of the silver wedding, on which I shall light up a lot of candles for myself, play the 'Vaudeville,' and look at my English bâton. After that I shall take hold again of my instrumental music, write some more things for the pianoforte, and perhaps another and second symphony; for there are two rattling around in my head." It will be remembered that Mendelssohn wrote ten measures of the Andante of the "Scotch" symphony, July 30, 1829, at Edinburgh, and worked rather fitfully on the symphony in 1830 at Rome, but he did not finish it until early in 1842 at Berlin.

In February, 1831, he wrote again from Rome: "I am making great progress with the Italian Symphony. It will be the most mature thing I have ever done, especially the last movement, Presto agitato. I have not yet found exactly the right thing for the Adagio, and I think I must put it off for Naples." He wrote a few days later: "If I could do one of my two symphonies here! The Italian one I must and will put off till I have seen Naples, which must play a part in it."

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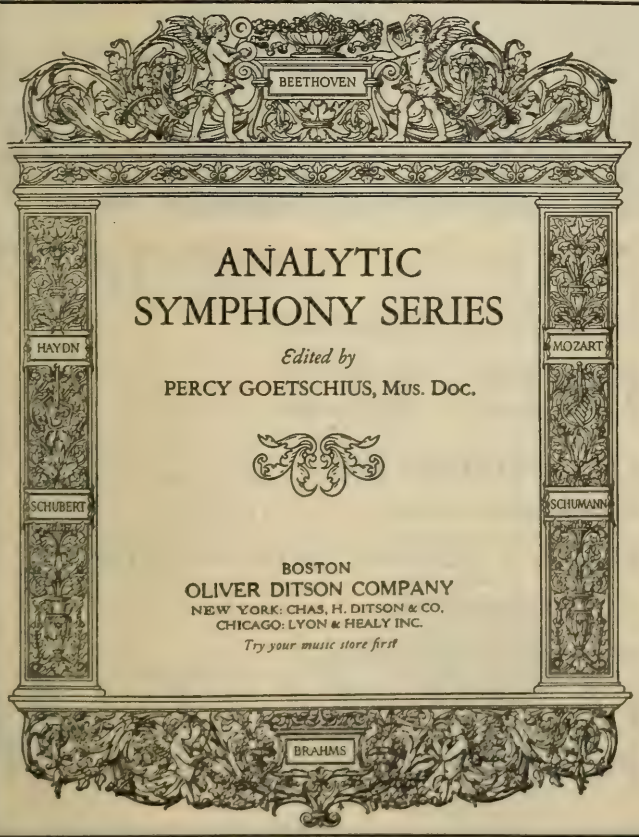
Naples, April 27, 1831: "The bad weather which we have been having for some days was good for working, and I plunged with all zeal into the 'Walpurgis Night.' The thing grows more and more interesting to me, and I spend on it every free moment. It will be done in a few days, I think, and it will be a jolly piece. If I remain in the present humor, I shall finish my Italian Symphony, and then I shall have something to show for my winter's work."

The symphony was not finished when Mendelssohn left Naples. He wrote from Paris (January 21, 1832) to his sister: "Do you ask why I do not compose the Italian A major symphony? Because I am composing the A minor overture with which I am going to introduce the 'Walpurgis Night.'"

At the general meeting of the Philharmonic Society, London, November 5, 1832, the following resolution was unanimously passed:—

> That Mr. Mendelssohn-Bartholdy be requested to compose a symphony, an overture, and a vocal piece for the Society, for which he be offered the sum of one hundred guineas.
>
> That the copyright of the above compositions shall revert to the author after the expiration of two years, the Society reserving to itself the power of performing them at all times, it being understood that Mr. Mendelssohn have the privilege of publishing any arrangement of them as soon as he may think fit after their first performance at the Philharmonic concerts.

Mendelssohn wrote a letter of acceptance, in which he expressed his "sincerest acknowledgments" and "warmest thanks." "I need not say how happy I shall be in thinking that I write for the Philharmonic Society." He made his third visit to London in April, 1833,



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and was again happy in "that smoky nest." He lodged in Great Portland Street, stood godfather to Felix Moscheles, who, as a painter, visited the United States, and wrote to the secretary of the Philharmonic Society: "I beg you will inform the Directors of the Philharmonic Society that the scores of my new symphony and overture are at their disposal, and that I shall be able to offer them a vocal composition in a short time hence, which will complete the three works they have done me the honor to desire me to write for the Society. But, as I have finished two new overtures since last year, I beg to leave the choice to the Directors as to which they would prefer for their concerts; and, in case they should think both of them convenient for performance, I beg to offer them this fourth composition as a sign of my gratitude for the pleasure and honor they have again conferred upon me."

The symphony was completed in Berlin. Mendelssohn wrote to Pastor Bauer, "My work about which I recently had many misgivings is completed, and, looking it over, I now find that, contrary to my expectations, it satisfies me. I believe it has become a good piece. Be that as it may, I feel it shows progress, and that is the main point." The score bears the date, Berlin, March 13, 1833.

"Don Juan," a Tone-poem (after Nicolaus Lenau),* Op. 20

Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Don Juan," composed at Munich 1887–88, is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, was

*Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practiced neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work. The first volume of the life of Lenau by Professor Heinrich Bischoff of Liége has been published. Lenau's unhappy sojourn in the United States is to be described in the second volume.

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composed at Munich 1886–87 (revised in 1890 at Weimar), and published later (1891). "Don Juan" was published in 1890. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale,* No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was court conductor at Weimar 1889–94.) The first performance in Boston was at a Symphony concert, led by Mr. Nikisch, October 31, 1891. The piece has also been played at these concerts: November 5, 1898; November 1, 1902; February 11, April 29, 1905; October 27, 1906; October 9, 1909; October 17, 1914; February 2, 1917; October 7, 1921; March 7, 1924; February 6, 1925; February 26, 1926; November 18, 1927.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich. Thuille died in 1907.

* * *

Strauss's hero is Lenau's, and is in search of the ideal woman. Not finding one reaching his standard, disgusted with life, he practically commits suicide by dropping his sword when fighting a duel with a man whose father he had killed. Before this Don Juan dies, he provides in his will for the women he had seduced and forsaken.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad,

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and he was mad until he died in 1850. The poem, "Eitel nichts," dedicated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, a biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."*

The score of the Fantasia bears on a fly-leaf these extracts from the poem. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last. These lines have been Englished by John P. Jackson†:—

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal,
Of glorified woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

. . . . . .

*See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

†John P. Jackson, journalist, died at Paris on December 1, 1897, fifty years old. For many years he was on the staff of the *New York Herald*. He espoused the cause of Wagner at a time when the music of that composer was not in fashion. He translated some of Wagner's librettos into English.

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DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection:
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

. . . . . .

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'raps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

It has been said that the "emotional phases of the story" appealed to Strauss:

1. The fiery ardor with which Don Juan pursues his ideal;
2. The charm of woman; and
3. The selfish idealist's disappointment and partial atonement by death.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development; the quotations from the poem are enough to show the mood and the purposes of the

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composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music, for he is a man not without humor, and on more than one occasion has slyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634). Strauss's hero is specifically the Don Juan of Lenau, not the rakehelly hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

Prelude to "The Afternoon of a Faun (after the Éclogue of Stéphane Mallarmé)" . . . . Achille Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Eglogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne concert, Paris, October 20, 1895.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious

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combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or

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dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, très modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost

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immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

SUITE DERIVED FROM THE DANCED STORY, "THE FIRE-BIRD"

IGOR FEDOROVITCH STRAVINSKY

(Born at Oranienbaum near Leningrad on June 5, 1882; now living)

In the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score was ready in May, 1910. The scenario was the work of Fokine.

The first performance of the "Oiseau de Feu" à "Conte dansé" in two scenes, was at the Paris Opéra on June 25, 1910. The Fire-Bird, Tamara Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Katscheï, Boulgakov. Gabriel Pierné conducted. The stage settings were by Golovine and Bakst. Balakirev had sketched an opera in which the Fire-Bird was the central figure, but nothing came of it. Katscheï (or Kotscheï) is the hero of Rimsky-Korsakov's opera "Katscheï the Immortal: an Autumn Legend," produced at the Private Opera, Moscow, in 1902. He also figures as "the man-skeleton" in Rimsky-Korsakov's "Mlada,"* a fairy opera-ballet (Leningrad, 1893) and, by implication, in Moussorgsky's symphonic poem, "A Night on Bald Mountain."†

*The third act "Night on the Mount Triglav," arranged for concert use, was played in Boston by the Boston Symphony Orchestra on December 23, 1921.

†This symphonic poem was produced in Boston by the Orchestral Club, Mr. Longy conductor, on January 4, 1905.

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Much is expected of the forty-third season of the Pops, for Alfredo Casella, the conductor new to the Pops last year, has agreed to return. Casella has long been known as one of the foremost composers of modern Italy, as the finest living pianist of that country, as guest conductor of the principal orchestras (including the Boston Symphony Orchestra). Last year he was found to be the most distinguished of all Pops conductors, and has added a new flavor and importance to these "warm weather concerts."

Mr. Montagu-Nathan says in his sketch of Stravinsky—"Contemporary Russian Composers": "In identifying the literary basis of 'The Fire-Bird' with that of Korsakoff's 'Katscheï,' it should be pointed out that the latter work is but a *pastiche* of episodes derived from legendary lore, with the monster as a central figure. In Stravinsky's ballet, the ogre is an accessory character, so far as concerns the dramatic action, but his presence in the scheme is nevertheless vital to it."

Fokine's scenario may thus be described: After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Katscheï, who turns decoyed travellers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Katscheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Katscheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Katscheï and his retinue to dance until they drop exhausted. The secret of Katscheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Katscheï and his crew sway with it. At last the egg is dashed to the ground; Katscheï dies; his palace vanishes; the petrified knights come to life; and Ivan, amid great rejoicing, receives the hand of the most beautiful princess.

According to Ralston in his "Russian Folk-Tales," the Fire-Bird is known in its native haunts as the *Zhar-Ptitsa*. Its name, he says, indicates its close connection with flame or light. *Zhar* means " 'glowing heart,' as of a furnace"; and *Zhar-Ptitsa* means, literally, "the Glow-Bird." "Its appearance corresponds with its designation. Its feathers blaze with golden or silvery sheen, its eyes shine like crystal, it dwells in a golden cage. In the depth of the night it flies into a garden and lights it up as brilliantly as could a thousand burning fires. A single feather from its tail illuminates a dark room. It feeds upon golden apples, which have the power of bestowing youth and beauty—or, according to a Croatian version, on magic grasses."

Katscheï is one of the many incarnations of the dark spirit. "Sometimes he is described as altogether serpent-like in form; some-

times he seems to be of a mixed nature, partly human and partly ophidian, but in some stories he is apparently framed after the fashion of a man. . . . He is called 'immortal' or 'deathless' because of his superiority to the ordinary laws of existence. . . . Sometimes his 'death'—that is, the object with which his life is indissolubly connected—does not exist within his body."—Ralston's "Russian Folk-Tales."

The movements of the Suite are as follows:

I. Introduction. Enchanted Garden of Katscheï, and the dance of the Fire-Bird.
II. Entreaties of the Fire-Bird.
III. The Princesses Play with the Golden Apples.
III (*a*). Berceuse. This Lullaby is not in the Suite as first published.
IV. Dance (Ronde) of the Princesses.
V. Infernal Dance of Katscheï's subjects.

No movement of the Suite depends for its musical effect on the stage setting or a dramatic situation.

The Suite is scored for piccolo, three flutes (one interchangeable with a second piccolo), three oboes, English horn, three clarinets in A (one interchangeable with a little clarinet in D), bass clarinet, three bassoons (one interchangeable with a second double-bassoon), double-bassoon, four horns, three trumpets, bass tuba, kettledrums, bass drum, cymbals, triangle, bells, tambourine, xylophone, celesta, pianoforte, three harps, sixteen first violins, sixteen second violins, fourteen violas, eight violoncellos, six double basses.

Mr. Montagu-Nathan says of this ballet music that the orchestra supplies the usual musical commentary upon the dramatic action, and on occasion takes upon itself a function which renders it something more than an accessory. "The music describes with an extraordinary wealth of suggestion the various weird figures of the drama, and is of a nature never allowing us to forget that it is fantasy and not life that we are witnessing. The flight of the Fire-Bird, its dance, and its vain resistance are rendered in music whose primary purpose is the description of movement and not descriptiveness itself, while the quarry's pleading is brought to our ears through a veil of make-believe; her supplication is in accents that suggest the conventional posturing of the ballerina and not of a real bird ensnared. Throughout the ballet the music serves as a preparation, by means of the ear, for what the eye is to witness. Even the graceful nocturnal dance of the captive maidens has a note that suggests the dominion of their villainous jailer, and the episodic theme of their play with the apples is that which later heralds their liberation through the good graces of the Fire-Bird. Ere the delight-

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ful melody of the *Khorovode** has died away, we are aware that we shall soon have something less dainty to contemplate, and, with the approach of the monster and his awful satellites, it is clear that another musical picture is to be added to the gallery inaugurated by Glinka with his march of Chernomov in 'Russlan and Ludmilla.' "†

The first performance of this ballet in the United States was by Serge Diaghilev's Ballet Russe Company at the Century Theatre, New York, January 17, 1916. The ballet was chosen for the opening of the season. The dancers were Mlle. Xenia Maclezova,‡ The Fire-Bird; Mme. Labow Tchernicheva, La Belle Tsarevna; L. Massine, Ivan Tsarevitch; Cecchetti, Katscheï. Ernest Ansermet conducted.

The same dancers were seen at the Boston Opera House in "The Fire-Bird" on January 31, 1916.

The Suite was performed in New York, by the New York Symphony Society on December 31, 1916; in Philadelphia, by the Philadelphia Symphony Orchestra on November 2, 1917; in Boston, by the Boston Symphony Orchestra on October 31, 1919 (Mr. Monteux conductor).

When the Suite was conducted in Boston by Mr. Koussevitzky (January 23, 24, 1925), the programme also comprised these pieces by Stravinsky: Song of the Volga Boatman (arranged for wind instruments and percussion); Suite from "Petrouchka"; and Concerto for piano and wind instruments with double basses (Mr. Stravinsky, pianist; first performance of the Concerto in America).

Stravinsky in 1919 rescored this Suite to make it more available for an orchestra of ordinary size: two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, xylophone, harp, piano, and strings.

He also rearranged and added from material in the original ballet. He retained from the first suite the Introduction, the "Dance of the Fire-Bird," the "Dance of the Princesses," and "Katscheï's Infernal Dance," but omitted "The Enchanted Garden," "The Supplications of the Fire-Bird," and "The Princesses Playing with the Golden Apples." He added two numbers from the ballet: the Berceuse and the Finale. The revised suite, published in 1920, was played in Philadelphia by the Philadelphia Orchestra on October 17, 1924.

At the performance in Boston by the Boston Symphony Orchestra, Mr. Koussevitzky, conductor, on December 10, 1926, the programme read:

a. Introduction; Katscheï's Enchanted Garden and Dance of the Fire-Bird; *b.* Supplication of the Fire-Bird; *c.* The Princesses Play with the Golden Apples; *d.* Dance of the Princesses; *e.* Infernal Dance of all the Subjects of Katscheï; *f.* Berceuse and Finale.

*The lullaby that rocks the Tsarevna into "a sleep that will protect her from Katscheï."

†"Russlan and Ludmilla" was produced at Leningrad on November 27 (o. s.) 1842. The overture was played in Boston at a concert of the Boston Symphony Orchestra on March 3, 1894.

‡She quarrelled in Boston with the management. She was replaced on February 2, 1916, by Lydia Lopokova.

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